

strategy™

bold
vision
brand
new

BEER WARS

Molson
and Labatt
face off
(creatively)

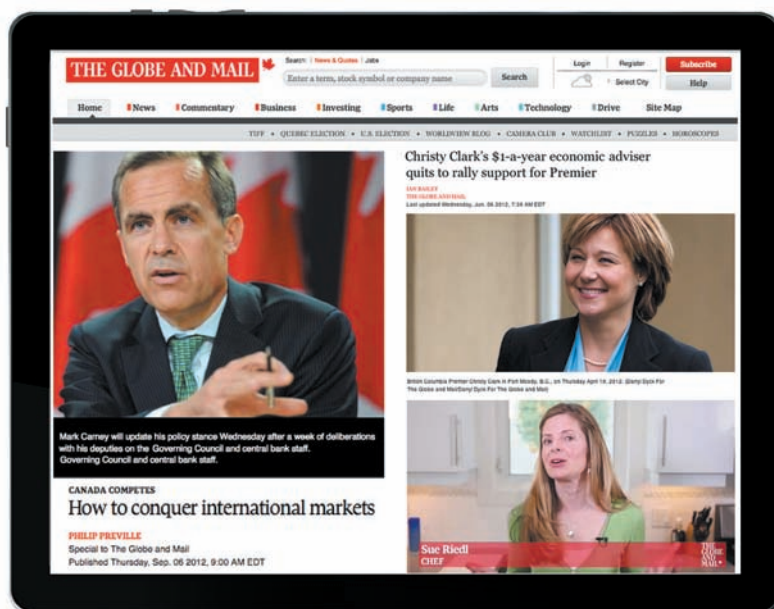
**BRANDS OF
THE YEAR**
NOT YOUR GRANDMA'S
CBC + Fashion Week
McCain
Loblaw
& Lululemon

OCTOBER 2012 • \$6.95



THE GLOBE AND MAIL 

**WE'VE ALWAYS BEEN ABLE
TO PROVIDE IN-DEPTH COVERAGE
OF THEIR BUSINESS, NEWS
AND LIFESTYLE INTERESTS.**



**NOW WE CAN OFFER
THE SAME FOR THEIR MEDIA
AND PURCHASING HABITS.**

Take advantage of our increased reach, scale and targeted consumer insights from the Globe Media Group to bring improved audience engagement and new thinking to your brand. Drive performance, impressions and return on investment with technology-driven products and media expertise.

Whether your needs are a high-impact launch or targeted conversion from a specific audience, we're the one-stop connection to reach Canada's Influential Affluent audience.

Contact us and find out how Globe Media Group can help you.
1.800.387.9012 or visit **globelink.ca**



Globe Media Group
where influence lives



Lululemon, one of the Brands of the Year, stretches into the tween girl market with youth-focused line Ivivva.

16

Brands of the Year

From a pubcaster to yoga pants and frozen pizza, see which Canadian brands deserve a round of applause this year

42

Beer battle

It's an innovation face-off for Molson and Labatt, as experts weigh in on the latest campaigns and brand extensions from the beer giants

45

Effectively old-school

Who says media has to be high-tech to turn heads? We break down some clever uses of tried-and-true mass channels

4 Editorial Why we love the brands we love • **8 Upfront** Mitsubishi goes in a new direction, while others do away with branding all together • **12 BioSteel** is about to go mainstream, but will consumers drink up the pink stuff like their favourite pro-athletes? • **14 Audi** channels the inner kid in businessmen and **Cadbury's** Screme Eggs terrorize their Easter cousins • **48 Forum:** Peter Nowlan on the strategic value of OOH and John Bradley on the key forces reshaping retail • **50 Back page:** Manifest brings us the anti-Brands of the Year



ON THE COVER

This issue celebrates the Brands of the Year, and our top media pick was the CBC, which has been busy expanding into new areas with a big focus on digital, innovation, and building its Canadian star power. We invited several of those stars to grace our cover this month for a photo shoot with Toronto-based Nigel Dickson. It was a challenge to coordinate all those schedules (since we picked the impossibly busy TIFF week to shoot) but they all made it to the CBC atrium. In case you're unfamiliar with these faces (and we doubt that), they are, clockwise from top left, Jian Ghomeshi, George Stroumboulopoulos, Gerry Dee, Anne-Marie Mediwake and Kirstine Stewart, EVP of English Services.

Building brand stories

With so much focus on new ways to involve consumers via tech and media innovation, it seems that the less sexy longer-term bigger picture stuff can get overshadowed. But when it comes down to what makes us notice a brand, get to like a brand, and maybe even love a brand, long-running campaigns are what help us understand and process what's special about them.

I was reminded of that when TD moved to Leo Burnett, sparking much speculation about whether the green-haired bank's curmudgeonly sidekicks would retire. "Tell them to keep the old guys" has been a common refrain.

Given how hard it is to capture that kind of spokesperson magic, where the quirkiness of a creative device breaks into consumer consciousness to help cement a brand story, decoupling can be tough.

I recall when Dave Nichol's Hawaiian-shirted pitching was everywhere from flyers to TV, and when Loblaw's original Insider left the brand, it took a long time for that voice and void to be filled. Loblaw, one of our Brands of the Year, has now successfully rechanneled that storytelling in relevant new ways, like the *Recipe to Riches* reality show, creating more inviting store environments (and cheese walls) filled with more premium and healthful lines, and stories about local farmers and natural food production upstaging Memories of Marrakech lines.

McCain Foods made the Brand of the Year list for its gutsy commitment to healthier products, re-formulating its lines to drop chemicals and stick with real foods. The brave and risky mission has given them a compelling new story to tell, and is paying off in renewed interest from consumers who had been walking away from the frozen potato and pizza aisle.

Lululemon is replacing RIM as Canada's wunderbrand.

They chose a niche, took a grassroots approach to spreading the word, and assiduously stuck to that plan. And it's paid off. Lululemon is now synonymous with yoga pants, and its fitness authenticity gives the brand permission to expand its reach and apparel range. But despite growth, Lulu is holding to its local-centric brand building, done via store, staff and WOM storytelling, now benefitting from social media broadcast.

And then there's our cover Brand of the Year, CBC. Despite seeming handicaps (no Hollywood blockbusters or U.S. hits), the net has built impressive audiences for homegrown fare, turned its talent into celebrities (despite Canada's relative lack of a star system), and has grown its digital footprint to deliver on its "Everyone, Every way" mandate. Even in areas that are tricky for a pubcaster, such as brand integration and reality, CBC has been adventuresome. It's a story of reinvention and grace under pressure.

The custodians of the Brands of the Year first made their brands good, better and best, and then told those stories. It was a journey, and for each there's a backstory of determination, and an appetite for tackling challenge, resulting in unique Canadian brands that are leaders in their categories.

When you focus first on the consumer experience, from product development to content, the brand story (almost) tells itself, without gimmicks or pitchmen.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*



EXECUTIVE EDITOR | **MARY MADDEVER** | mmaddever@brunico.com

CREATIVE DIRECTOR | **STEPHEN STANLEY** | sstanley@brunico.com

MANAGING EDITOR | **EMILY WEXLER** | ewexler@brunico.com

SPECIAL REPORTS EDITOR | **EMILY JACKSON** | ejackson@brunico.com

NEWS EDITOR | **MEGAN HAYNES** | mhaynes@brunico.com

STAFF WRITER | **GRANT SURRIDGE** | gsurrige@brunico.com

CONTRIBUTORS | **JOHN BRADLEY** | **VAL MALONEY** | **PETER NOWLAN**

EXECUTIVE PUBLISHER | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com

ACCOUNT MANAGER | **NEIL EWEN** | newen@brunico.com

ACCOUNT MANAGER | **KELLY NICHOLLS** | knicholls@brunico.com

MARKETING CO-ORDINATOR | **DANIEL PASCUCCI** | dpascucci@brunico.com

PRODUCTION & DISTRIBUTION SUPERVISOR | **ROBERT LINES** | rlines@brunico.com

SUPPLEMENT DESIGNER | **KATE WHELAN** | kwhelan@brunico.com

SENIOR MANAGER, AUDIENCE SERVICES | **JENNIFER COLVIN** | jcolvin@brunico.com

MANAGER, AUDIENCE SERVICES | **DEBORAH BREWSTER** | dbrewster@brunico.com

ADMINISTRATION

PRESIDENT & CEO | **RUSSELL GOLDSTEIN** | rgoldstein@brunico.com

VP & EDITORIAL DIRECTOR | **MARY MADDEVER** | mmaddever@brunico.com

VP & CHIEF INFORMATION OFFICER | **OMRI TINTPULVER** | otintpulver@brunico.com

VP ADMINISTRATION & FINANCE | **LINDA LOVEGROVE** | llovegrove@brunico.com

VP & PUBLISHER, REALSCREEN | **CLAIRE MACDONALD** | cmacdonald@brunico.com

VP & PUBLISHER, KIDSCREEN | **JOCELYN CHRISTIE** | jchristie@brunico.com

HOW TO REACH US

Strategy, 366 Adelaide Street West, Suite 100, Toronto, Ontario, Canada M5V 1R9
Tel: (416) 408-2300 or 1-888-BRUNICO (1-888-278-6426) Fax: (416) 408-0870
www.strategyonline.ca

CUSTOMER CARE

To order a subscription, visit www.strategyonline.ca/subscribe. To make a change to an existing subscription, please contact us by email: strategycustomercare@brunico.com.
Tel: (416) 408-2448 Fax: (416) 408-0249. PO BOX 369 Beeton ON L0G 1A0.

SUBSCRIPTION RATES

STRATEGY IS PUBLISHED 12 TIMES PER YEAR BY BRUNICO COMMUNICATIONS LTD.
In Canada: One year CA\$80.00 Two years CA\$144.00
(HST included. Registration #R56051396 RT)
Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

COPYRIGHT AND TRADEMARK

STRATEGY and the tagline "Bold vision brand new ideas" are trademarks of Brunico Communications Ltd. All rights reserved. Nothing may be reproduced from STRATEGY in whole or in part without written permission. Reprint requests should be sent to rgoldstein@brunico.com. © 2012 Brunico Communications Ltd.

POSTMASTER NOTIFICATION

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomercare@brunico.com
U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

Member of 

Canada

We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund of the Department of Canadian Heritage.

THE GLOBE AND MAIL

GO WHERE THEY GO



Globe readers stay well-informed throughout their day - from reading our paper over their morning coffee to tracking the latest breaking story on our website before signing-off for the day.

The Globe and Mail is pleased to announce the launch of Globe Alliance, an exclusive representation partnership with world-class digital publishers like the Wall Street Journal, Reuters and Forbes. Globe Alliance helps you reach 5.5 million* of Canada's most discerning audience in the highest quality, brand safe digital environments available. The Globe now touches over 7.2 million** Canadians across our print and digital platforms.

Contact your Globe and Mail representative today to find out more.
1.800.387.9012 | advertising@globeandmail.com
or visit globelink.ca/readership



Globe Media Group
where influence lives

Let the awards season begin

As awards season for the industry approaches, some observers might suggest there are simply too many shows. On a certain level it would be nice to have a definitive program that selected the top campaigns and be done with it, but that's simply not the way business operates. Think about the trek through the feature film awards circuit on the long march to the Oscars. All of the contenders build momentum at each pass until gaining ultimate recognition on the world's biggest stage. Except in our business, we're

not just looking for the "Best Picture." There are myriad stakeholders with different lenses to judge the work that the industry puts forth, each with legitimately distinct criteria for success. From classics like business results and creative execution to the growing importance of leadership and innovation, there's a pressing need to identify, deconstruct and reward the best work in its class. Great work is the benchmark that we set to push our teams to the next level. Plus, it doesn't hurt to have some shiny hardware lying around your office the next time you get shortlisted or are angling for a promotion.

While I can't speak to other awards, *strategy's* initiatives range in purpose, but always have a distinct point of differentiation. Our 23rd annual Agency of the Year competition, which is set for Nov. 1 in Toronto, requires a considerable body of completed work for qualification. As one agency founder recently said, "many agencies can put forward three good campaigns in a year, but five quality cases is an exceptional year."

The CASSIES are in January at the Ritz-Carlton in Toronto and kick off Advertising and Marketing Week in this country. It focuses on recognizing and improving the business effectiveness of advertising: one part creative, two parts strategic thinking and all about the business result. At the end of the day this is what we all answer to.

Then there are our new Shopper Innovation Awards, which seek out the new standards being set by the most forward-thinking and innovative shopper marketing programs in the country. We recognize these achievements because it's clear the business of retailing needs to transform itself to deal with the onslaught of competitive forces driven by technology and well-capitalized new entrants in the physical and digital worlds. Don't miss out on the inaugural competition. Entries are due Nov. 5.

And finally, the AToMiC Awards. This highly acclaimed media awards program highlights the groundbreaking campaigns that leverage content, collaborative partnerships, creativity and technology to disrupt the status quo and show the way forward for advertisers. For those of you with leading-edge work, entries to this influential program are due Feb. 1.

Clearly, this is the season. And if you're not dizzy yet, wait until you see the case requirements. So, get your best prose on and throw your hat in the ring. The only way to see where you stand is to go up against the best. The question is, which program best embodies what you want to stand for?

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada* and *stimulant*

strategy

OCTOBER 2012 VOLUME 23, ISSUE 9
www.strategyonline.ca

UPCOMING EVENTS

TORONTO | 99 SUDBURY | NOVEMBER 1, 2012

strategy
agency
OF THE YEAR™

ENTRY DEADLINE | NOVEMBER 5, 2012



TORONTO | RITZ-CARLTON | JANUARY 28, 2013

CASSIES

ALSO IN THIS ISSUE...



UPCOMING SUPPLEMENTS

DECEMBER 2012

Social Media Monitoring & Analytics

Commitment date: Nov. 16

Contact: **Russell Goldstein**

rgoldstein@brunico.com

or 416-408-2300, ext. 700



strategy agencyTM OF THE YEAR

NOVEMBER 1ST, 2012 • 99 SUDBURY, TORONTO

WHO WILL RAISE THE GLASS
THIS YEAR?

Produced by **strategy** in partnership with

Presenting sponsor

THE GLOBE AND MAIL 



MITSUBISHI'S YOUTHFUL REBRAND

By Megan Haynes

Mitsubishi is rolling out a new brand identity, moving away from the overall global “athletic” tone and towards a Canadian-specific “young, energetic and spirited,” positioning. This means a humorous attitude with a new Canadian-wide tagline, “It must be the Mitsubishi” and two new spots launched in September and November.

This follows Mitsubishi’s Electriphobia campaign in May, by John St., which cured people of their fears of electric vehicles, and has since been picked up in international markets.

The first TV spot features a man evading his in-laws in a wannabe-action-movie chase, while the second features a father and son in a dealership, with the 10-year-old scrutinizing the car in more detail than his dad (implying the car will be around when he’s able to drive).

While this pits the car co against other humour-driven advertising, like Subaru’s Sumos or Volkswagen’s overall cheeky approach, Angus Tucker, partner and co-CD, John St., says it will help reach the younger-skewing guy demo and make the brand more top-of-mind.

“Humour is a great way to disarm people [and] done right, it makes it an ad they want to watch, rather than one that makes them want to change the channel,” says Tucker.

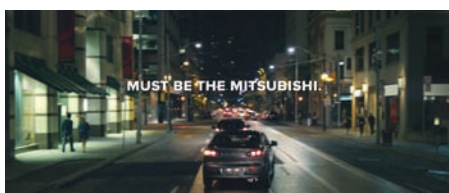
Mitsubishi’s former athletic approach relied heavily on global network elements and typically featured cars racing down tracks and heavy use of athletes in creative, says Peter

Renz, director of national marketing, Mitsubishi.

“Athletic wasn’t giving us enough flexibility to move the brand forward,” says Renz. “We did a lot of one-offs – things that didn’t match together. We didn’t have a cohesive link to a brand positioning.”

As for the new Canadian tagline, it moves away from the global “Drive@earth” (meant to convey Mitsubishi’s driving credentials and focus on sustainable vehicles) tag because it was a bit vague, says Tucker.

“We are profoundly influenced by the things around us. What makes Italians who they are? Must be the food. What makes Canadians so hardy? Must be the weather. Powerful things affect us,” says Tucker. “A Mitsubishi is one of those things. There’s only one explanation for a driving experience like this: Must be the Mitsubishi.”



MAYNARDS' FACE TAKES THE PROMO! AWARDS

By Emily Wexler

Who knew making funny faces could reap serious rewards? That’s what happened on Sept. 20 at the Kool Haus in Toronto when The Hive and its client Maynards (the Cadbury candy brand) walked away with Best of Show at the PROMO! Awards.

The 13th annual awards celebrate the best in promo and activations and are presented by CAPMA and *strategy*. Top prize went to The Hive for the “Make your Face a Maynards” campaign, a contest that invited consumers to submit photos of themselves, with the winner’s face immortalized as candy and sold in stores

across the country. The campaign

also won three Golds for Best

Integrated Campaign, Most

Innovative Idea or Concept

and Best Activity Generating

Brand Awareness.

Also winning three Golds

was the Ikea “Moving Day”

campaign by Leo Burnett, which

took advantage of the insight that

people in Quebec move on the same

day, and provided boxes in the form of

clever OOH to help out.

Leo Burnett also picked up Gold for its work with Raising the Roof, while The Hive picked up an additional Gold for its Cadbury Caramilk “Key to the Secret” program.

Other Gold winners included Cossette and client Amnesty International; Kraft’s “Real Women of Philadelphia” campaign, with creative by Rethink; MacLaren Momentum’s work with Kraft Hockeyville; Newfoundland and Labrador Tourism’s “48 Half Hours Contest” created by Target; and Johnson & Johnson’s medicine cabinet program with Hunter Straker.

In total, 13 Golds were handed out, as well as 18 Silver and 17 Bronze awards. To read all the winning cases, visit:

Promoawardsimag.strategyonline.ca.



NINJA TURTLES INVADE WALMART

By Megan Haynes

Walmart and Nickelodeon just capped off an exclusive augmented reality campaign bringing the iconic Teenage Mutant Ninja Turtles to life in store to promote the new show (and associated merchandise), which began Sept. 29.

The iOS game app, by Halifax-based AdDispatch, called "Train your Turtle," sent kids on an in-store treasure hunt for different signs which unlocked new ninja skills for their reptiles. Once turtles were "trained" a reaction-based game was unlocked for kids to play on their phones (both in-store and at home), similar to *Guitar Hero*. Other in-store signage created life-sized 3D turtles for kids to have their photos taken with.

"We've never really been able to activate anything [on this scale.] You certainly couldn't bring costumed characters across 336 stores on the same day at the same time. But in this capacity you can," says Tanya Visano, senior director of

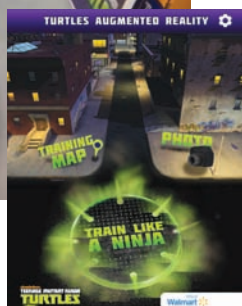
consumer products Canada, Viacom, which owns Nickelodeon.

The campaign, with signage and POP by Toronto-based Salt and Pepper, targeted kids with their moms, as well as legacy fans of the series, she says. By providing entertainment to what can be – for some kids – a tedious

shopping trip, and tapping into the fact that it's moms – not the kids – who own the phones and tablets, Visano says that the in-store



Raphael catches an in-store wave, as youth train their pet Ninja Turtles in an effort to unlock the iOS reactive game.



treasure hunt engaged mothers in the tech-experience.

"We thought this was a really good for her to be the one to deliver this experience to the family," she says. "Mom is so part of the process – she's part of the decision of what children are going to watch on TV [and] products they're going to buy."

Since kids can play the game after leaving Walmart, it gives life to the campaign beyond the in-store execution, says Jeff Tate, category marketing manager, Walmart Canada.

"Taking this away and having this experience at home would be [a] success," says Visano.



BRANDAID PARTNERS WITH SELFRIDGES

London, U.K.-based department store Selfridges, owned by Canadian Galen

Weston, is set to carry Vodunuvo, a new collection of handmade products from Haiti created in partnership with Brandaid. The collection hit shelves Sept. 24, and is a collaboration between Vodun artisans (often incorrectly referred to as Voodoo), Canadian designers (involved as consultants), and ad agencies, including Canada's JWT, Taxi, DDB and Ogilvy.

Brandaid is a micro-marketing model that seeks to bolster economies by creating strong for-profit brands built around artist groups and collectives in poor communities, says Tony Pigott, co-founder of Brandaid and CEO of JWT Canada. While products have been in three retailers across 30 stores since 2009, including other major department store Macy's, the Selfridges partnership marks the biggest umbrella-brand launch for Brandaid, says Pigott.

He says the Vodunuvo project began in 2011 when Brandaid was approached by the Canadian International Development Agency to bring eight Haitian artistic collectives to life. Tapping into local Haiti communities – still devastated by the 2010 earthquake that destroyed most of the island's infrastructure – Brandaid partnered the locals with Canadian and U.S. agencies to help develop a strong branded identity to help sell the artwork.

Participating agencies create backstories for the art collectives, and digital assets, such as photography and video, to help spread the artwork's sale.

This model means more money in the hands of the artist. Since retailers often have to cover the marketing costs of artisan products, only 2 to 8% of the profits tend to make it back to the creators; under Brandaid's model, this jumps to 35%.

"The collection is incredibly commercially attractive," Pigott says. "The intention is not for this to be seen as charity but a really smart new business opportunity for all. There's an enormous marketplace for consumers who are looking for authentic handmade things created with integrity." **MH**



WHO'S THAT BRAND?

By Val Maloney

To brand or not to brand, that's not usually a question. But a few campaigns this fall are leaving their mark off initial contact with consumers in hopes of standing out

from the overly-branded pack.

Looking for a new audience sans-logo is London Life's Freedom 55, which is targeting a slightly younger demo of 25 to 34 with its new OOH and digital-heavy "Inspiring Freedom" campaign with creative from Bright Red and media from MediaCom. It

simply asks consumers "What does your freedom look like?" and directs them to Tellusyourfreedom.ca.

The 13-week campaign went without Freedom 55's branding because, as Alf Goodall, senior VP of marketing at London Life says, the financial company wanted consumers to visit the microsite with an open mind rather than associating it with the seemingly antiquated idea of retirement at 55.

Also going unbranded this fall is a new campaign from Subway that placed logo-less yellow treadmills on 10 university campuses across the country with brand ambassadors on site to reveal who was behind the stunt after students used the machines in "random acts of fitness."

Kathleen Bell, director of national marketing, Subway says the goal of the campaign, with

creative from KBS+P and media by Carat, was to pique consumers' curiosity as part of the brand's Commit to Fit program, which has encouraged Canadians to log their activity on Subway's Facebook page since this spring.

The third campaign to ditch its branding this fall is Ontario Tourism's regional partners, Regional Tourism Organization Four (RT04), which rolled out a multi-platform campaign by Huxley Quayle von Bismark with ads directing consumers to sites like Ilikeoutdoorsing.ca and Ilikebeaching.ca rather than to specific locations.

"We eschewed the traditional branding because our research shows that especially with short-haul travel people are seeking experiences, not a branded known place," says Andrew Shortt,



"The first rule of using blind advertising is to make sure you aren't trying to cover up anything," he says. "Secondly, you want to make sure that once the person gets to what the ad is promoting they don't think: 'That's what this was for? I was in a totally different head space.'"

"The disadvantages could be that the audience thinks, 'What do they have to hide?' 'Are they ashamed of something?' 'Is there a reason why if it said London Life or Subway we wouldn't come to it?'" he says. "It doesn't mean

the brand is going unbranded for the wrong reasons, but that is something that should be taken into consideration."



Above: Freedom 55 goes for a younger demo with its fall campaign.

Right: Ontario Tourism targets consumers by interest, not by destination.

Top right: Subway looks to create curiosity with unbranded treadmills on university campuses.



founding partner and CCO at the agency. "We wanted people to think about what they like to do and then offer them experiences that not only deliver on that, but round it out with other activities too."

Philippe Garneau, president, ECD, GWP Brand Engineering, says there are guidelines when going for unbranded ads like these.



80%
of Canadians read the
newspaper every week.

50%
of Canadians are female.

100%
of those females can't help
themselves when it comes
to a shoe sale.

NADbank, comBase: Adults 18+, print and online

DO THE MATH. ADVERTISE IN THE NEWSPAPER.



NEWSPAPERS CANADA
TRUSTED | CONNECTED | TARGETED



BIOSTEEL PLOTS NEXT MOVE

The pink energy drink maker wants to move from word-of-mouth phenomenon to mainstream success

BY GRANT SURRIDGE

It's a warm, late summer morning in August, but inside a small private hockey rink north of Toronto, the temperature hovers near zero degrees Celsius. Groups of reporters shiver in full-length sweaters while watching players representing millions of dollars in NHL contracts skate around on the ice. When a whistle stops practice, the players file off past tables loaded with plastic cups of pink liquid they grab on their way to the dressing room.

They're drinking BioSteel. The small, Toronto-based company organizes the camp that has become popular among NHL players preparing for the upcoming season.

"It's really helped us get our name out there without spending too many advertising dollars, because it's all PR," says company co-founder John Celenza in reference to the NHL players camp. His comment hints at the strategy behind the small company's rapid ascent on a minimal

marketing budget: three-year-old BioSteel now boasts one of the widest distributions in Canada for any dry-powder supplement.

Long known in NHL circles as the "pink drink," BioSteel recently signed major distribution deals with retailers such as Loblaw, Sobeys and Rexall. Soon the product will be available in 2,000 stores across the country, compared with about 350 at the start of the year.

Six months ago BioSteel joined a pilot program run by Y&R to be one of the agency's incubator companies. Celenza works out of Y&R's office, with staff from the agency handling all of BioSteel's marketing and strategic planning free of charge. The assistance will be valuable as BioSteel makes the jump from word-of-mouth brand among elite athletes to the mass consumer market where it squares off against a slew of popular sports drinks.

BioSteel is the brainchild of former Toronto Maple Leafs strength coach

Matt Nichol. A longtime researcher of nutritional supplements, he devised his own concoction for Maple Leaf players when the NHL introduced drug testing in 2004 to ensure his players weren't taking anything illegal. The product he came up with is a powder that's mixed with water. Eventually, he went into business with Toronto-native Celenza, and the two sold BioSteel directly to various NHL teams before branching out to other pro sports such as basketball and baseball. Word about the "pink stuff" spread among pro athletes and the drink was increasingly spotted on the benches and dugouts of stadiums around North America.

As word spread through social media, demand for BioSteel grew and so did its profile. Larger rivals in the sports and energy drink market took notice. Celenza says BioSteel received cease-and-desist letters from the National Hockey League and a warning from Major League Baseball

about how the young company must refrain from showing league logos on its website and packaging as it isn't an official sponsor. Then last summer in Toronto, company co-founder Nichol – who moonlights for sports broadcaster TSN as an on-air analyst during annual scouting camps for young hockey players – was suddenly surrounded by several security staffers who wouldn't let him appear on camera until he removed his BioSteel golf shirt.

The drink was initially sold to consumers directly from its website, before expanding to sports stores such as Source for Sports and Sport Chek. Now it will tackle mainstream retailers where competition from established energy and health drinks will be stiff. However, no media campaigns are planned to support the wider distribution, with Celenza confident in the existing mix of athlete endorsement and social media marketing.

In the past, energy drink makers handed over large samples of free product to teams with whom they have licensing and sponsorship deals. But professional sports teams buy products directly from BioSteel because their athletes demand it. The challenge in growing BioSteel will be to preserve that perceived authenticity among pro athletes and trainers, says Y&R president Chris Jordan. The company sends free product to a select group it calls “BioSteel athletes” whose pictures are featured at the point-of-sale on its website.

Opposite page:

NHL player Mike Cammalleri works out at the BioSteel training camp.

Below: BioSteel's product line includes energy and recovery drinks and a protein supplement.



Most do not receive a fee from BioSteel, although a handful receive what Celenza describes as a “miniscule” amount.

One of those athletes is Boston Bruins forward Tyler Seguin, who has been using BioSteel for about two years. Standing outside the dressing room at the rink north of Toronto, he talks about the product with an almost uncanny devotion. “I feel it makes me more fresh. I always seem to have more energy when I’m on it than when I’m not. And obviously it has a pretty good

WE’RE GOING TO GET THIS PRODUCT IN THE HANDS OF THE BEST ATHLETES IN THE WORLD AND THEY’RE GOING TO INFLUENCE EVERYBODY ELSE TO DO IT, AND WE’RE NOT GOING TO COMPROMISE

taste, so that helps as well.”

To power future growth, Y&R has now set its sights on the female market. At certain retailers – usually those focused on hockey goods – more than 50% of BioSteel product is purchased by mothers who come in with their kids. These hockey moms are now using it themselves while they work out. “The female market right now is a big opportunity,” says Kasi Bruno, director of strategy and cultural insight, Y&R. The agency will target high-performance female trainers who they hope will eventually act similar to Avon sales agents.

Jordan says part of what fascinated Y&R about BioSteel was that it’s a brand that became known first simply as a colour. The

agency’s efforts in the social media space will continue to play up the #drinkthepink hashtag on Twitter, leveraging the massive social media followings of the athletes who use the product. Recently Jordan instructed Celenza to cancel a factory order of opaque red bottles at the last minute because he wanted the company to use clear ones to show the drink is bright pink after it is mixed.

At the moment, there

is no set end date for the relationship between the brand and agency. For now Y&R is focused on managing BioSteel’s nascent expedition into some of the country’s biggest retailers.

Like many private companies, Celenza keeps BioSteel’s sales figures a closely guarded secret. He simply says sales have increased “drastically” over two years of official record keeping. But as it enters the ultra-competitive grocery-shelf landscape, the brand that built its reputation among

pro athletes will not necessarily tackle wealthier rivals head-on.

“I’ve always felt we’re a bit of a tweener,” says Celenza, using a term that describes an athlete who can play two positions. He says that BioSteel falls in between the traditional categories associated with sports beverages and supplements. While acknowledging that BioSteel is at heart a sports supplement, it isn’t positioned as the preserve of muscleheads. Celenza sees it as a healthier alternative to mainstream energy and sports drinks. The closest rival would probably be powder supplement Vega, a fellow Canadian company that enjoys comparable distribution across the country. BioSteel is priced higher than others in similar categories due to its ingredients.

To that end, don’t expect to see BioSteel for sale directly beside energy drinks like Gatorade. Y&R’s Jordan wants to keep the product in nutrition sections, allowing it to command a premium price due to its stellar reputation. “I cringe at the thought of driving up to an on-the-run convenience store at an Esso station and having one of those valuable pieces of point-of-sale that says ‘two bottles of Gatorade for three dollars,’” he says. “That’s not us.”

Celenza adds, “We’re going to get this product in the hands of the best athletes in the world and they’re going to influence everybody else to do it, and we’re not going to compromise.”



AUDI GOES OFF TO THE (LITTLE) RACES



Capturing the 30- to 50-something affluent businessman is no easy feat. The folks who frequent the corner of Bay and Wellington – the heart of Toronto’s business core – are often busy with their mergers, acquisitions and jargon. But to break through, Audi and Toronto-based Zulu Alpha Kilo decided to tap fond youthful memories.

Setting up a teched-out slot-car racetrack in the middle of the square, Audi invited passersby to grab an iPad and play with motorized cars on a mini track.

“They asked us to create a way to experience Quattro [Audi’s all-wheel drive rally car] in a unique and memorable way that’ll draw attention to the brand,” says Shane Ogilvie, CD, Zulu Alpha Kilo, noting it was an alternative to the “one car showroom,” a glass-branded box most often used to display full-sized vehicles. So they tapped Detroit-based slot car builders, Slot Mods, which creates photo-realistic tracks.

As the mini slot-car Audis drove around the specially designed track – with details such as a broken down

competitor’s car on the side of the road – “drivers” could watch the race through iPads via a small camera embedded in the car, filming the run. Participants could also post their time and a video of their race onto their Facebook pages, likely most appealing to the winners.

The stunt, which launched Sept. 10 and ran for two weeks, was promoted through social media in an effort to bolster Audi’s online presence for future aspects of the campaign, which include plans to tour the track nationally and produce a documentary on the slot-car makers, with Audi as a backdrop.

“It’s tapping into your inner eight-year-old. While these men play their big-boy games in their big-boy suits downtown, they all have that inner child,” says Ogilvie. “We wanted to create something that would allow people to experience the brand and engage them, and what better way than bringing back childhood toys on a grand scale?”



BY MEGAN HAYNES

CADBURY PITS SCREME AGAINST CREME



The Goopocalypse is coming. In a retelling of the age-old good versus evil match-up, Cadbury Creme Eggs are in for a battle with the launch of the mutant Screme Eggs – their Halloween cousins.

The signs have (literally) been here for weeks, with billboards warning of Creme Eggs' impending doom, while short online videos (condensed into 15-second TV spots for air), created by Toronto-base The Hive, have been weaving a gory tale. The first video, which launched Sept. 15, highlights some poor innocent Creme Egg wandering home late at night (Horror Movie 101 – never walk home alone after dark!) when it's viciously attacked by blood- (goo?) thirsty Screme Eggs. The second video – which goes live Oct. 1 – continues the saga as the situation becomes more hopeless for the gooey candy, with eggs cornered in a back alley as a mob of zombie-fied eggs march towards them.

"Things don't end well. It's Goopocalypse at its darkest," says Simon Creet, VP CCO, The Hive.

The third video, which debuts Oct. 15, will feature Creme Eggs' last stand, the final battle between the two sides. This will all be supported by five 15-second videos available online called "The Goo News," which follow news coverage of the invading mutant candies.

Creet says the media mix – OOH and the 15-second condensed TV spots all driving back to the Creme Eggs' Facebook page, where the full-length 50- to 80-second clips will live – will appeal to a target audience of 18- to 35-year-olds.

Considering the length of the Halloween ramp up (some product was out in August alongside back-to-school merch), Creet says they wanted to quickly establish the candy's backstory. Each of the three videos play off different horror genres, including slasher flicks, zombie movies and action films, while the tag, "Get them while you last" plays off the insight that the Eggs' popularity is spurred by its seasonal shelf life.

"We're showing the contrast between good and evil: the sweet, Eastery Creme Eggs and their horrific cousins," he says. "If good is what a Creme Egg stands for, then showing that the Screme Egg is the exact opposite felt like a really fast way of explaining the relationship between the two of them. They're murderous eggs, as opposed to masochistic ones."

Brands of the Year

BY EMILY WEXLER



What makes a Brand of the Year? Is it exceptional sales or the creation of an international identity? Is it defying odds and overcoming obstacles or is it maintaining status as an industry leader? These Brands of the Year cover all of those areas. Every year, *strategy* canvasses the industry for nominations and then narrows it down to a list of winners, each demonstrating not only exceptional results in the past calendar year, but a build of success over time.

This year's winners include the CBC, a Canadian institution that overcame budget cuts and massive competition by going multi-platform and building up its star power. Loblaw, arguably another Canadian institution, continued to innovate with a TV show and new product line, to maintain its spot at the top. Lululemon

proves that a brand doesn't necessarily need a massive marketing budget to become a household name, as long as it has a smart grassroots plan and a product people covet. McCain's is a story of reinvention, proving that when the world changes its eating habits and expectations, brands must innovate to survive and thrive. And finally, Toronto Fashion Week demonstrates how a small event can explode in size and go global with help from smart marketing and brand partnerships.

Read on to learn about how this year's winners are staying ahead of the curve...



CBC lives everywhere

BY GRANT SURRIDGE

The pubcaster pushes ahead with bold digital reforms that challenge the notion of your grandmother's CBC

Top, from left to right: Don Cherry and Ron MacLean from *Hockey Night in Canada*, George Stroumboulopoulos and *Republic of Doyle*'s Allan Hawco. **Below:** Steven Sabados and Chris Hyndman host the daytime talk show, *Steven and Chris*.



There was a time the CBC reflected Canada's diversity by virtue of its programming, with shows like *The Beachcombers* and *Road to Avonlea* that showcased different regions of the country. Now diversity means something different entirely. Canada remains vast and culturally varied, but the way Canadians consume entertainment has transformed completely since the days *The Beachcombers*' Relic hauled logs around the coast of B.C. Now diversity

includes the myriad ways people consume entertainment – via their mobile phones, MP3 players, tablets, laptops and flat-screen TVs. And the CBC has stepped up to lead that revolution, aspiring to be the voice for a new kind of Canada.

In 2010, the CBC unveiled a roadmap to navigate the digital transformation it would undergo over the following five years. Called "Everyone, Every way," the stated goal was to put the pubcaster's content on as many different platforms and screens as possible, ensuring the CBC stayed relevant amid a fragmented media universe.

Halfway through that process, they're well on their way to Every-hood. Measurement of audience numbers can be contentious, but based on primetime share, the CBC held firm in second place last season behind CTV and ahead of Shaw's Global. CBC Radio

One's morning show is one of the top-ranked programs in four of the country's five biggest markets, while the network's heavy promotion of its stable of on-air talent has resulted in stars like Jian Ghomeshi being syndicated in the U.S. Revenue growth from advertising outpaces that of private networks as advertising from digital offerings makes up an increasingly larger share of CBC's overall pie.

Initiatives such as the newly minted live-streaming site CBC Music have uncracked new revenue streams, and the net is basking in the glow of winning the rights to the 2014 and 2016 Olympic Games, as well as the 2015 Pan Am Games. Even federal government funding cuts failed to derail the network's evolution plan.

One of the key ideas behind "Everyone, Every way" was to use an increased internet presence to involve CBC's audience more with the brand.

"It stops being this kind of mothership and starts being almost like a playground," says Kirstine Stewart, EVP of English language television services.

This year the CBC opened a digital bureau in Hamilton, ON, based out of an office in the heart of the city's downtown. The service provides news to Hamiltonians on a dedicated website with a focus on local news and heavy reliance on user-generated content. A map on the front page allows people to drill down to events in specific neighbourhoods. Users can also suggest story ideas and use social media to converse about what's happening in the city.

It is an example of the CBC leveraging technology to reach Canadians at lower costs than a television or radio station would require. And while budget cuts have slowed expansion, the network plans to offer similar services in other mid-sized Canadian

markets such as Waterloo, London and Kamloops, B.C.

The live-streaming site CBC Music, which also launched earlier this year, has proven more successful than the network anticipated, with seven million hours of music streamed in its first six months. The site uses a unique licensing arrangement with virtually every major record label in the country, while CBC monetizes the content by selling advertising around it. It also allows the CBC to earn revenue from its vast archive of radio content while keeping the actual airwaves commercial-free.

The digital side of CBC's operations now brings in about 10% of total revenues, says Alan Dark, head of the CBC's revenue group. "The CBC's been doing it and was in the game before most of the [private broadcasters],"

he says, referring to the pubcaster's focus on monetizing digital operations.

Dark says he helped build out a dedicated digital revenue

team when he

joined the CBC three years ago. In 2011, the national public broadcaster reported a 9% increase in overall advertising revenues while that for private conventional TV stations was largely flat year over year, according to the latest data from the CRTC.

CBC execs talk a lot about no longer conceptualizing content on a linear stream such as a radio dial, but on several

different platforms. This has opened the door to some new spins on brand integration in CBC's universe on highly watched shows like *Dragons' Den*. When Scotiabank came on as a sponsor of the show last fall, it bought not only 30-second TV spots, but also a contest on the show's website that lets people vote on pitches that didn't get selected by the Dragons for venture funding. The idea with the most votes at the end of the season received \$50,000 in seed money while a random viewer won \$5,000.

CBC's heavy focus on Canadian content – expected to make up 90% of the primetime television fall schedule – can function as a curse and a blessing. While being more expensive to produce, it gives the network a unique proposition to hand its advertisers. "There's this shift back to this whole Canadiana iconic brand piece. Advertisers and marketers want to be affiliated with truly Canadian brands and concepts," says Dark.

Of course, competing with U.S. hits requires some star power. Stewart says English Canada has always lacked a fully developed homegrown star system of ancillary magazines and websites as exists in the U.S., so one of her first moves at the CBC was to set about promoting the network's on-air talent in as many ways as possible. CBC Live, a celebrity-focused hub featuring archived video content, is as likely to feature George Clooney as Gerry Dee. It was created in-house, much like the rest of CBC's marketing (M2 Universal handles media



Above: Gerry Dee stars in the CBC sitcom *Mr. D*; Kraft Hockeyville sees *Hockey Night in Canada* taped live in communities. **Left:** The Dragons from CBC's *Dragon's Den*.

while Veritas does external PR). Despite initial concern about promoting individual talent above the overall CBC brand, she saw it as a classic example of individual success lifting everybody's boat.

"When you think back to the heyday [of the CBC] in the '70s and '80s, I think we've surpassed it in certain ways. We now have Canadian celebrities," says Stewart.

Moving forward, the biggest worry for CBC's top brass is the continuing uncertainty surrounding government funding. When the federal government told the CBC this spring to make do with roughly 10% less in its budget, the corporation did not panic. Stewart says the cuts mean CBC will shed 650 employees over the next three years, while about 750 jobs in the independent production

community are also affected.

The corporation's PR response did not try to win public sympathy or portray itself as a victim. On a conference call with journalists immediately after the cuts were announced, CBC president Hubert Lacroix didn't characterize the cuts as political payback, and simply said the CBC's job was "to take this in, adjust and move on." The response is a telling indication of the new attitude at the CBC.

The instability in funding means the CBC must develop its own revenue sources to maintain the costly production of Canadian content so new platforms will be monetized. "We're one of the top brands in Canada from a mobile perspective," says Dark. He wants to build on that to tackle the next frontier of brand integration opportunities, which will likely also involve



developing content that can be accessed through gaming systems like Xbox Live.

Another new revenue-gathering venture, the network's involvement in initiatives such as CPAX, the real-time bidding exchange for online ad inventory developed in collaboration with

Rogers and Shaw, probably "surprised a helluva lot of people," says Dark.

He was tight-lipped about plans for monetizing the upcoming Olympics, something the pubcaster will examine even more closely as it ponders the potential loss of revenue from NHL

hockey rights. Media reports say private broadcasters are preparing massive bids to pry some or all of those lucrative live games away from the CBC.

Revenue aside, whether the CanCon comes from hockey or *Battle of the Blades*, pubcasters come under more scrutiny as guardians of Canadian

culture. Stewart is perplexed by questioning from those in government, media and industry about what the CBC is meant to be and how it can best serve Canadians. The network is mandated to engage Canadians from all walks of life. How the CBC will look in the future will have a great deal more to do with how Canadians want it to look, she says, owing to a leaner, more digitally focused organization whose future is exemplified by the digital bureau in Hamilton.

"I think the opportunities we have now in this space are to give over to the public the chance to be the creators of the content in a bigger way than they used to be," she says.

A true public broadcaster.



Rediscovering the Loblaw story

BY GRANT SURRIDGE

Bold marketing initiatives aim to keep the chain at the top of Canadian grocery ladder

Builders working on the flagship Loblaw's store inside the former Maple Leaf Gardens faced some unusual requirements due to the building's designation as a national historic site. For example, they had to individually mark every brick they removed from the old arena to be sure it went back in the same spot when they finished building the grocery store.

Perhaps that meticulous process serves as a metaphor for Loblaw Companies' efforts to rebuild not only its bottom line, but its standing in the minds of Canadian consumers as the undisputed king of grocers. It's been a tumultuous half-decade for Loblaw and the intersecting network of brands that spiral out from under its umbrella.

Loblaw's represents about 55 of the 1,000 Loblaw network stores across the country. Regional banners include Real Canadian Superstore, Zehrs and No Frills. The Loblaw network sells some of the country's most popular consumer packaged goods lines too, such as the iconic President's Choice and No Name brands. Yet in 2006, the company reported its first

annual loss in 20 years, and its share price is now about half of what it was in April 2005 as it continues to struggle with profitability. So Loblaw remains in the midst of a turnaround that began when Galen Weston Jr. took the executive chairman job in October 2006, and it faces intense competition from the likes of Walmart and, soon, Target.

However, over the past year-and-a-half the company undertook a series of marketing initiatives to pull momentum back in its favour, from the innovative Food Network reality TV program *Recipe to Riches* (which was the first from-show-to-next-day-retail series), to the glowing press surrounding the opening of its Loblaw's chain flagship inside the former Maple Leaf Gardens in downtown Toronto.

Loblaw also unveiled a new premium line of Black Label products to class up its iconic President's Choice line and refocused on locally sourced food and the stories behind those who produce it.

It all harks back to the ethos of its "Dave Nichol Insider Report" campaigns from the 1980s, which featured the gregarious pitchman telling people the



One of several unique features inside the Maple Leaf Gardens flagship Loblaw's store is an 18-ft. wall of various cheeses.

stories behind the company's President's Choice products.

Today, it's Weston Jr. doing most of the pitching. Much of Loblaw's marketing work is done in-house, but the company does work with Bensimon Byrne on creative and SapientNitro on digital.

Loblaw executives talk often about leveraging their marketing history; it's because they enjoy the benefit of working with product lines long successful among Canadian consumers. The strength of President's Choice was highlighted earlier this year when an Advertising Week Ipsos Reid study of influential brands in

Canada put President's Choice third behind Microsoft and Google, and ahead of Apple.

On *Recipe to Riches*, which is now prepping for season two, contestants compete to have their homemade recipes developed into an actual President's Choice product that goes on sale in the Loblaw network the day after broadcast. When Temple Street



Productions pitched the show to Loblaw executives, they felt it built brilliantly on the company's history of narrative marketing. In addition, control of both a large distribution network and popular private labels affords the Loblaw marketing team such unique opportunities. "We're really the only organization in the country that's positioned to pull a show like this off," says Uwe Stueckmann, SVP marketing, Loblaw Companies. "It builds on the legacy and history of our Insider program, letting people take an inside look at how products are developed, as well as manufactured."

Recipe has also attracted several thousand Twitter and Facebook followers, not to mention its weekly television audience, which BBM Canada estimates at about 640,000. Viewers vote online for the winning recipe each week and when it hits store shelves it is heavily promoted in-store with flyers and displays. As to sales, Stueckmann said it has helped "move the needle" on a variety of product lines under the PC banner.

Loblaw also moved to bolster the iconic President's Choice brand last November by rolling out the premium Black Label line of products. The new packaging is a nod to the minimalist yellow-and-black No Name



Loblaw's BBQ Town contest saw Canadians take to social media to vote for the winning community. Chatham, ON won a giant outdoor barbeque and a Hedley concert. **Below:** Products from the new Black Label line class up the PC brand.

products first launched in the late 1970s. The idea behind Black Label is straightforward: bring premium products to Canadians at affordable prices. Examples in the line include Cherry Shiraz Wine Jelly and Bacon Marmalade.

"It's a natural evolution for the President's Choice brand," says Stueckmann. He says PC has always been a "consumer advocate" in bringing higher quality food to Canadians, and that market research found loyal PC customers had always looked to the brand to bring new food experiences, adding that products available in the Black Label line were previously not accessible in many parts of the country.

If Loblaw private labels enjoy a strong reputation in the minds of consumers as a source of new food experiences, the place many of those ideas can be incubated is the new Loblaw's flagship store inside the former Maple Leaf Gardens. Loblaw executives refer to it as a "food theatre" but it functions more like a giant laboratory,

the testing ground for food and retail concepts that can be exported elsewhere in the Loblaw network.

Among the store's unique features is a giant wall of cheese products, a test kitchen with its own executive chef and daily menus, as well as a 120-seat canteen where people can sample the kitchen fare.

Andre Fortier, VP concepts, Loblaw, says that visits per customer at the flagship are 25% higher than at other Loblaw's outlets around the Greater Toronto Area. This means the store is laid out to meet the needs of both people coming in once a week for a large load of groceries and those dashing in to buy ingredients for an evening meal. It is also the only store in the Loblaw network with a dedicated Twitter feed, informing roughly 1,100 followers about what products are available and letting people tweet about things they'd like to see in the store.

Stueckmann says that since its launch last November,

the store has been a hit with customers, making some of the logistical headaches that accompany running a store inside a national historic site worth it (small food storage and loading areas are a concern.) If the laborious process involved in building the store can be repeated on a larger scale in efforts to bolster the company's bottom line, it will have been worth the wait.

Loblaw hopes its marketing initiatives galvanize efforts to restore the brand to where it was 10 years ago.

Loblaw remains the largest grocer network in Canada and Stueckmann says its employees are rallying around successes like *Recipe to Riches*, which is now being exported to other countries. "It's a testament to the passion that our 135,000 colleagues across the country had for this program. There was a lot of internal pride and that really drove the flawless execution we ended up getting in our stores."



Lululemon takes local to the next level

BY EMILY WEXLER

How does a purveyor of yoga pants become one of the most successful brands to come out of this country?
With a grassroots marketing approach that starts from the bottom up

Laura Klauberg was hired by Lululemon back in April, and spent the next several months folding yoga pants and assisting customers. But she's not a new salesperson or even a store manager. Klauberg is the SVP of global brand, and she spent the early part of her post travelling from coast to coast, learning the nuances of different stores and communities.

Klauberg, an American who previously worked with Unilever in London, isn't the only Lulu employee to put in hours at the store – it's company policy that everyone

half-marathon in Vancouver.

The focus has clearly served the brand well, having started with a single store in Kitsilano, B.C. in 1998, to 180 today (35 new stores will have opened by the end of the year) across Canada, the U.S., Australia and New Zealand, with recently-opened showrooms in London and Hong Kong. A second showroom will launch in the Chinese city next month, with plans for a Hong Kong-specific website. CEO Christine Day has said that the company also has an eye on Europe and other Asian markets, where yoga culture is strong.

In June, Lulu was named Canada's fastest-growing brand in a list of Best Canadian Brands compiled by Interbrand, and net revenue for the second quarter of 2012 increased 33% to \$282.6 million, from \$212.3 million in the same quarter last year.

"We have the third highest productivity per square foot after Apple and Tiffany, which is pretty powerful considering they sell computers and diamonds and we sell yoga pants," says Klauberg.

The growth story goes beyond new store openings. Aside from running gear, accessories like headbands and underwear, and other non-yoga specific products,



it has added a men's line and the aforementioned young girls store Ivivva, launched in 2009. Ivivva marks the first time that Lulu has branched out and created an entirely new brand, but keeping with the core Lulu values and messaging.

There are now 15 standalone Ivivva locations, including five new showrooms in the U.S. – the most recent being Boston – and while the company is mum on exact expansion plans, they are looking to communities with strong ties to dance.

"We saw huge demand in people that were buying Lululemon that said, 'we have young girls and it would be great if you made products for [them],'" says Klauberg.

"We're not quite ready to pull the trigger," said Day about growing the brand too quickly during a conference call about Q2 results. "We have some things we want to focus on first to grow it, but we're very pleased with how it's coming along."

As Lulu grows, so does its social media presence. The brand's main Facebook page has over 700,000 followers, and it also has pages set up for the individual stores.

"Facebook, for us, is a digital kitchen party," said Lesia Dallimore, brand experience manager, commerce, Lululemon, when *strategy* spoke to her in March about the brand's social media engagement. "When you walk into a Lululemon store, we



Lululemon connects with local communities through events like the SeaWheeze half-marathon (above).

does it, from IT specialists to VPs. It's just one way that Lululemon retains its "hyper-local" focus – a philosophy that dictates everything from product design to marketing, and has been the catalyst for new initiatives, from a young girls line called Ivivva, to events like this summer's SeaWheeze

don't just want to hand you some gear, we want to chat with you, find out your goals. If you want to know the best place to get a coffee down the street, we want to tell you because we're experts in our community. And those are the same conversations we're having on Facebook."

Lulu is also active on Tumblr, Foursquare, Instagram, Pinterest and was the first brand on Zite (a customizable magazine on the iPad/iPhone). It also created the "Shit Yogis Say" viral video, with two million hits and counting.

Hyper-local has meant doing nearly zero mass advertising, but that doesn't mean the brand is lacking in marketing strategy.

"The Vancouver headquarters is called the 'store support centre' within the company," says Klauberg. "Our view is that we're here to serve the stores. It's very much built locally, community to community, and that's really been the success behind the brand."

Lululemon markets hyper-locally by tapping into the interests of its individual communities and building events around them.

This past summer in Vancouver, Lululemon launched the SeaWheeze, its first half-marathon. But it was more than just a standard run, with cheer stations set up along the way, a gospel choir, drag queens, a manicure station, and a finale concert with the band Fun.

One of the key pillars of Lulu's local marketing is its ambassador program. Store employees will invite local

fitness instructors (typically yoga, but could also be running or pilates) to be ambassadors for the brand, meaning they receive Lulu merchandise to wear while they teach, and in exchange will give feedback on the products and spread the word about Lulu to their students. Ambassadors are also invited to give free classes at Lulu stores – which often display large pictures of them on the walls – helping them to build their following and their business.

"When you think about word of mouth and how it works, it's always more powerful when someone close to you recommends something," says Klauberg. "It's way more powerful than a celebrity [endorsement] or an ad in a magazine. You have a personal relationship with a yoga instructor that lives in your community who is wearing our product and believes in it...When you have trust and authenticity, you believe."

And when Lulu opens a new store in a community, its strategy is to get involved prior to the store even opening.

"We have activity going on with ambassadors, with yoga events and conferences in far more markets than [where our stores are located]," said Day. "We're building our relationships in advance of going in with showrooms, so we feel very confident about our international future and creating desire in these markets."

When Lulu opened a new store in Chicago near Wrigley Field this summer, it incorporated the local love of baseball in its messaging, with the words "yoga, run, love,



Iviva, which launched in 2009, brings the Lulu lifestyle to the tween girl market.

baseball" on the store awning. It also held a massive yoga event at Wrigley itself, filling the entire field with folks doing the downward dog.

Lulu's loyal following isn't just devoted to its merchandise, but also to the lifestyle it espouses. Themes of health, happiness and living one's best possible life permeate every facet of Lululemon, from the mantras on its bags, walls and website (such as "friends are more important than money" and "dance, sing, floss and travel") to its internal program to encourage leadership and a tool called "Visions and Goals" whereby employees set one-, five- and ten-year goals for themselves – not just work goals, but life goals as well.

"The philosophy behind that is if you're happy with where you are in your life, you're going to contribute that much more in your work life, and you're going to love what you do," says Klauberg.

"While others may try to mimic parts of our business,

it is impossible to copy a personality," says Day, referring to the countless Lulu wannabe brands out there, selling yoga pants often at a lower price. "We have built the number one retail apparel business model of any publicly traded company, and we continually strive for the right balance between delivering strong growth and our market leader focus on innovation and execution."

Of course, appearing – and being – local to a particular community can be a difficult strategy to maintain through massive growth, but Klauberg says that Lulu is prepared for what lies ahead.

"Here in Vancouver [we need to] provide the support and enabling tools for stores to make it easy to do that without creating a lot of bureaucracy and all the things that come along with becoming a big company," she says. "The challenge will be, as we scale the business, retaining this hyper-local innovative approach to building Lululemon."



It's all good™
Great!

Congratulations from your
Brand Development and Brand Deployment Partners!

ANTHEM! SCHAWK!

It's all good at McCain

BY MEGAN HAYNES

Canada's largest food manufacturer and world leader in French fries, McCain Foods is set to complete its full product revamp in the spring of 2013, doing away with chemical-laden ingredients

McCain Foods, the 55-year-old company based out of Florenceville, N.B., faced a Goliath challenge: frozen food has a bad rep and is stereotypically considered chemical-laden and stripped of essential nutrients. Indeed, the plethora of healthy eating articles almost universally say to avoid the frozen and processed food aisles entirely. And considering the world's recent obsession with healthy and transparent food processing (just look at the successful run of McDonald's "Your Questions" campaign or Chipotle's "Back to the Start" campaign) it seems like pre-packaged meals might suffer as consumers move towards "healthier" options.

This was reflected in focus groups McCain was conducting back in 2009. Instead of saying "What's for dinner?" researchers kept hearing people jokingly say, "We should be asking what's in dinner?"

"It got us thinking, is there something there?" says Heather Crees, VP of marketing, McCain Foods Canada.

Crees, who's been with the company for four years, says research found 80% of Canadians were trying to avoid foods with ingredient lists full of chemicals. But on the

positive side, it also concluded that 85% of Canadians wanted to buy prepared foods – a time-saver in today's busy world – made with real ingredients.

So McCain, Canada's largest food manufacturer by revenue, decided to turn the tide before shifting opinions could affect business, culminating in McCain's "It's all good" or IAG philosophy – a daunting task launched in 2010 with the aim of recreating its entire product lineup (which contains almost 100 different SKUs of pizza, fries, veggies and frozen desserts), only using ingredients that are real.

It's taken three years and more than \$10 million on research, but McCain Foods is finally ready to finish off its revamp as it prepares to release its new and improved dessert lineup, including its Deep 'n Delicious cakes, in the spring of 2013 – something everyone's excited about, says Crees.

"We've started bringing the agency [Taxi] in and everybody says 'do you have any [desserts] to try today?'" she says with a chuckle.

McCain has re-released approximately 85% of its portfolio lineup, using ingredients a consumer might find in his or her home, without having to raise the prices to accommodate it (Crees does point out that inflation has caused the cost of some



Are all frozen pizzas created equal?

Our new McCain® Thin Crust Pepperoni Pizza has sauce made from plump vine-ripened tomatoes, irresistible mozzarella cheese and perfectly cured pepperoni. Nothing artificial or simulated. Other pizzas? Well, read the label and see for yourself. Find out more at McCain.ca. McCain It's all good™



To launch the IAG idea, Taxi's creative questioned consumers' view of frozen foods.

products to rise).

She says that while they were uncertain if they could pull it off, they set out three IAG pillars: first, ingredients would be simple, recognizable and would need to be found in kitchens across Canada; second, products needed to taste as good or better than the original recipe; and third, whenever possible, they would try to nutritionally enhance the product (such as decreasing sodium or increasing fibre).

The IAG philosophy filtered

out into everything the company does, including a global push to use potatoes from sustainable sources, reducing energy emissions (potato skins fuel some of the factories, for example) and giving back to the community – among a number of other CSR pushes.

Making the change to "all good" wouldn't prove easy. Certain recipes required hundreds of iterations as researchers learned certain chemicals were key in simple processes – such as mono- and

diglycerides, chemicals that help dough keep its shape.

"We knew for us to make a commitment to [all natural ingredients] it had to be beyond one or two products because consumers wouldn't believe us. We had to transform

year after the brand embarked on the IAG initiative, McCain launched its first batch of 70 SKUs of potatoes and pizzas, supported by new creative by Taxi's Toronto office, which served to educate the public on the "realness" of

Taxi, says it was treated more like a dialogue.

"People are more used to looking at the nutrition label than the ingredient label," he says. "So we had to spell out the ingredients simply."

The packaging was simplified to break down ingredients and creative asked questions such as, "What's the difference between McCain Superfries and a potato?" "Are all pizzas created equal?" and "Shouldn't food be the only ingredient in food?" It ran on TV and in print, and later online as well as through social media, allowing McCain to delve deeper into product history and open up a dialogue with consumers.

And results were impressive: according to Nielsen MarketTrack research,

while other frozen French fries declined, McCain's industry-leading Superfries saw a 10.5% increase in sales in 2010. In the pizza category, sales grew 8% - more than double the average of competitors, but more importantly, McCain secured second place in market share, says Kurvits.

While McCain owns the potato front (it is the top frozen fries producer in the world), in Canada its pizza lags behind Nestlé's Delissio (Canada's top-selling pizza brand) and competes against Dr. Oetker for second place. Since the relaunch, Kurvits says not only were they able to secure runner-up position, in 2011 they were also able to launch the new Ultra Thin Crust Pizza lineup, which is impressive



Above: McCain's new creative focuses on emotional connections. **Opposite page:** a PR stunt to kick off the IAG launch compared McCain products with household foods.

everything," says Paul Kurvits, director of strategy, McCain.

In January 2010, less than a

the ingredients and convince skeptical buyers about the changes. Steve Mykolyn CCO,

Congratulations to McCain Foods Canada Brand of the Year

We're proud to be your media agency.

AOR MEDIA
////////////////////
MANAGEMENT INC.

AORMEDIA.COM



considering its pizza was in jeopardy of being pulled off the shelves at some grocers just a year before.

"Before we started this, [the pizza brands] were a bit of a 'me-too' product – how many pepperoni pizzas does a retailer need on a shelf? – so, rightly we were getting challenged," says Crees. "But in making this move [to real ingredients], we've clearly differentiated ourselves from competitors,

and we've earned our right to be on the shelves."

McCain is now evolving its message from a purely fact-based campaign to a more emotional one, Crees says. In the past year, they've focused more on featuring the food in daily life, says Mykolyn. One spot features a mother bribing her husband to get out of bed to make breakfast, while another features a father complaining about his

wife's pilaf unaware that she's standing right behind him.

"[These spots] kind of talked about the quality of the product, but it was a lot more fun and emotionally engaging than we had done in the past," says Kurvits.

Digital engagement has also increased, including a revamp of McCain's website and launch of its social media plan in August 2011. In the past year, McCain has been active on Facebook, with plenty of food-related photo contests, puzzles and games, amassing almost 50,000 followers.

Crees says the brand will increase its sampling efforts, continuing programs such as its partnership with CBC's *Being Erica* last year, which turned a cameo audition into a giant tasting as wannabe-thesians

ate a slice of McCain's pizza on camera for the chance to appear on the show.

And, of course, Crees says it'll begin working out new dessert creative now that the products are ready after three years of development.

"Candidly, it's taken us a while to figure out how to [re-launch desserts]," she says. "When we made the 'It's all good' change to our Smiles product [kid-focused potatoes], it took us 70 tries. The desserts are well above the hundreds in terms of iterations we worked through."

Mykolyn wouldn't dish on what the new creative will look like, but says "You can bet that 'It's all good.'"

It's all awesome.

Congratulations, McCain, on being one of *Strategy*'s brands of the year.

TAXI

Toronto Fashion Week puts Canada on the global catwalk

Recently acquired by U.S.-based IMG, the event has grown into North America's second-largest runway show and garnered millions of media impressions from around the globe

BY EMILY JACKSON

What started 13 years ago as a tiny event

that attracted an audience of 200 has grown into a massive biannual affair attended by 40,000 guests over five days, and 877 million media impressions worldwide.

Toronto Fashion Week (now World MasterCard Fashion Week as of March of this year) has put Canada on the map as a style capital.

In August, World MasterCard Fashion Week was sold to IMG Worldwide, an operator and manager of sports, entertainment and fashion events in more than 30 countries. This means the Toronto style showcase joins a

roster of other international fashion weeks owned and commercially represented by IMG Fashion such as those staged in New York, London, and Milan.

The sale means the possibility of more press for Canadian fashion and incentives for industry and media to attend both New York and

Toronto weeks, as rumours are swirling that the two events could be scheduled successively.

This could be a big break for Canadian designers like Denis Gagnon and Juma to gain more international recognition. Toronto Fashion Week has already helped launch names like Joe Fresh and Pink Tartan, which have made waves across the border. The Loblaw in-house clothing brand Joe Fresh recently opened New York-area flagship stores and struck a deal with JCPenney this summer.

Peter Levy, SVP and managing director, IMG Fashion Events and Properties says one of the initiatives for this year will be Mercedes-Benz Start Up – a national program that travels the country in search of emerging fashion designers who are selected through an application process. Semi-finalists go on to a final group show at World MasterCard Fashion Week in front of an international audience of media, buyers and fashion fans. The winner receives a fully produced solo runway show the following season, editorial coverage in *Fashion* magazine and mentoring from industry professionals.

"Our global mission is

to provide designers an ever-evolving platform to connect with buyers, press and consumers," says Levy. "[Our goal] is to build a year-round program to promote both

acquisition by IMG marks Kay's exit as executive director of World MasterCard Fashion Week, but she will continue to serve as a consultant.)

"The first show was held



Above: Toronto Fashion Week founder Robin Kay. **Left:** the event's "Canadian Catwalk" print campaign from March 2012.

sponsors and designers, as well as support their individual business objectives."

While the show is well on its way to becoming an international phenomenon, it came from very humble beginnings. Toronto Fashion Week was founded in 1999 by Robin Kay who is president at the Fashion Design Council of Canada (FDCC). She made a name for herself as a fashion designer in the '80s and '90s and created the event because she felt Canada was missing out by not having its own fashion week. (The event's

at the Windsor Arms Hotel and it was exciting because it was the first step onto a national and global platform. But running a not-for-profit event that had no income in those days posed a challenge because we needed funds to put the proper teams in place to build it," says Kay.

Toronto Fashion Week initially had a budget of \$25,000 and a single sponsor, Holt Renfrew. A three-person team managed the six-designer show that took place on a 25 ft.-long-runway.

Twenty-six seasons later,



the event is run by a team of 200, and has been attended by hundreds of thousands of fashion professionals.

Under Kay's leadership, it grew to become the second-largest fashion week in North America ahead of Montreal, Miami and L.A.

It is now held in a 75,000 sq. ft. double-runway roomed tent, showcases over 100 designers and is operated by an army of volunteers from local fashion schools who help maintain a variety of areas such as media lounges, backstage and a "fashion environment" where industry professionals can network and mingle.

Over the years companies like LG, L'Oréal and MasterCard, have all come knocking on the door (paying between \$60,000 and \$1 million) to participate as Toronto Fashion Week sponsors, to benefit from a fashion crowd association and



reach trendsetters. MasterCard became involved with the event two years ago and was named the title sponsor in March of this year.

Prior to that, LG held the name of title sponsor for three years. It was looking for an event-based activation that would help build its presence in Toronto and promote the brand as being more stylish. The title sponsorship gave LG



Above: Maybelline makeup artists work backstage at Toronto Fashion Week. **Below:** the "Who are you wearing?" campaign from spring 2008 was placed in top fashion magazines and outdoors in Toronto and New York.

naming rights (the show was called LG Fashion Week during the partnership), areas to do hosting and product displays for phones and appliances, as well as tickets to every runway show that could be passed on to clients and consumers, according to a former LG executive who worked on the sponsorship package.

Project Runway Canada winner Carlie Wong used LG mobile phones as accessories on the runway. The brand also teamed up with Sears for a contest where fashion students designed blue jeans with the winning pair unveiled at LG Toronto Fashion Week.

In addition to the promotional support of its major sponsors, Fashion Week has run its own image-building campaigns to grow the event. It is open to the public, which distinguishes it from the top four fashion weeks on the circuit (New York, London, Milan and Paris), where admission is by invitation only.

While some of the creative for the event has been done in-house by Kay herself, she has also worked with Grey Canada, Leo Burnett and Endeavour Marketing on campaigns.

In previous years, the creative (placed outdoor, in print and digital) often highlighted aspects that were unique to Canada, like Endeavour's "Canada Cool" campaign that showed a model blowing cold air in an icy environment.

Barry Avrich, president, Endeavour Marketing, first worked with Kay the year the event launched when he was with Toronto-based marketing agency Echo. He started Endeavour in 2005 and it became the AOR for Toronto Fashion Week three years ago.

"We did everything from strategic marketing for the event, media planning and creative," says Avrich. "We also helped re-examine ticketing for Toronto Fashion Week and developed a relationship with Ticketmaster to make it a more consumer-driven show."

With IMG owning and operating the event, Avrich is uncertain of Endeavour's future as AOR. According to IMG's Levy, branding strategies have yet to be determined. "We are continuing to work with local teams, vendors and consultants along with the global IMG team to ensure any moves we make

are strategic and beneficial to the local industry."

Of course, it's the global world's seal of approval that determines Toronto's spot in Fashion Week hierarchy. Toronto Fashion Week truly made its mark on the global scene in 2004, when Italian fashion label Missoni celebrated its 50-year anniversary by showcasing a retrospective at the event. Toronto was chosen to commemorate a partnership with Milan and to endorse trade relations in the area of fashion, after the two cities signed a formal international alliance agreement to strengthen economic and cultural links in 2003.

"One of my idols during my days as a designer was the House of Missoni," says Kay. "The brand was so impactful on my own career and then being able to host them in Toronto for its 50-year retrospective and getting to know the Missoni family was an incredible moment."

She adds, "Toronto is a world-class destination for culture, including film and theatre, and I'm pleased fashion is now a part of that."



Best bandwagon brand THE WINNIPEG JETS GOLDRUSH

By Grant Surridge

When rumours that the National Hockey League would return to Winnipeg broke last spring, an impromptu crowd formed on the city's famous Portage and Main intersection waving homemade hockey-stick flags and sporting jerseys from the team that left the city 15 years earlier. In a sense, the team never really left. During the intervening years the old Winnipeg Jets jersey remained among the top-sellers of any pro sports team in the city.

When the new owners confirmed their team would keep the Winnipeg Jets name, brands rushed to associate themselves with the feel-good sports story of the year.

Budweiser brewed a limited-edition beer called the Winnipeg Jets Fan Brew, launched with a giant simultaneous toast during a Jets home game. Canada Post released three special Jets stamps last November. Toyota sponsored the team's opening night against the Montreal Canadiens in October, part of a wider campaign that included rink-board and on-ice advertising in the MTS Centre and a TV spot. Frito-Lay signed a five-year deal to be the team's official potato chip, and NHL sponsor Visa Canada used a Winnipeg Jets fan burying a foam finger for its "Hockey Love Hurts" national TV spot.

According to University of Manitoba marketing professor Fang Wan, the question is whether intense feelings generated by the Jets' return will translate into long-term loyalty on the part of consumers and sponsors (especially given the current NHL labour woes).

Instant brand of the year

QUEBEC'S RED SQUARE



The red square that symbolized this spring's student protests in Quebec first appeared in 2004 at a meeting between anti-poverty groups and provincial politicians, according to the *McGill Daily*. Student activists wore the squares again in 2005 to protest reforms to student aid, laying the foundation for its rise to

worldwide prominence this summer as the defining symbol of Quebec students protesting tuition fee hikes.

Students typically pin the red square to their clothing, although it also appeared on signs, Quebec flags and even tattoos sported by some protesters. Media outlets began featuring the square prominently, flashing its image across Quebec, Canada and eventually the world. Celebrities such as Quebecois filmmaker Xavier Dolan and American director Micheal Moore took to Twitter to encourage the students, with the former donning the symbolic square on the red carpet for the premiere of his film *Lawrence Anyways* at Cannes.

Some brands associated themselves with the symbol, with Montreal craft brewer Brasseurs Illimités releasing a limited edition beer called La Matraque (a police night-stick), whose packaging featured a red square.

David Soberman, marketing professor at the University of Toronto's Rotman School of Management wonders how the red square will evolve. "The red square could be more than a brand," he says. "It could be a rallying point and a call to action." **GS**

BEST BRAND EXTENSIONS OF THE YEAR

By Megan Haynes

IKEA'S HOTEL AND CITY



Ikea wants to be the place you sleep, and not just on a Hemnes bed frame. In late summer, the Swedish furniture giant's property arm announced it was going to build 100 budget hotels across Europe, capitalizing

on the 10% bump in budget hotel sales in 2011. This followed December's news that it would develop an entire neighbourhood in London U.K.'s east end. The mix-use city would have 1,200 homes and pedestrian-only streets, with a network of roadways underground. But those expecting Ektorp couches in every room may be disappointed: neither the hotel nor the city will focus heavily on the furniture (although, we suspect some of it is bound to creep in.)

SIX PINTS' BEER ACADEMY



To capitalize on the fast-growing craft beer market, in May of last year Molson launched Six Pints as a standalone business headed up by president Ian Freedman, taking over

craft and specialty brewing, working independently from the parent company to develop its own marketing and sales strategies. Part of that strategy included the July 2012 opening of The Beer Academy, a downtown Toronto location dedicated to educating folks about specialty beers through an on-site brewery, tasting classes, a beer library and café (see p. 42 for more on this new hot spot).

HEY RYAN GOSLING



Canadian actor Ryan Gosling has many brand extensions. It all started when "Hey Girl," an internet meme featuring stills of Gosling overlaid with text (such as "Hey girl, sorry my shirt fell off"), took the internet by storm. This spawned multiple websites devoted to Gosling, including

"F**ck Yeah, Ryan Gosling," and "Is Ryan Gosling cuter than a puppy?" The @GoslingEaster Twitter feed appeared in April 2012, offering up clues for a Gosling-themed egg hunt across New York City, while a grown-up colouring book *Colour Me Good, Ryan Gosling* was released by Mel Simone Elliott, a British artist, featuring pencil sketches of Gosling movie scenes. In 2010, he made ladies swoon and chuckle by reading some of the popular "Hey Girls" on MTV, but could he capitalize on this further? A Hey Girl movie perhaps?



Best pre-brand of the year TARGET'S CANADIAN INVASION

Despite having no physical locations or paid mass advertising, Target is one of the most buzzed-about brands of the year in the Canadian landscape. The Minnesota-based discount retailer made waves when it announced in January 2011 that it would take over 189 Zellers locations. All eyes in the retail industry have been glued to Target's arrival, with countless media articles written about it, reports dedicated to the impact on the Canadian retail landscape, and less than a month after launching its Facebook page, it gained more than 150,000 fans (for comparison, Sears, which joined Facebook in 2009, has 250,000 followers, while Walmart, which launched its Facebook page in spring of this year, has more than 350,000 followers.)



Target is the most anticipated retail arrival since Walmart's 1994 entrance, says Ed Strapagiel, EVP, Kubas, a marketing consulting firm that studies the retail landscape each year. More than 60% of Canadians are excited



or somewhat excited for Target's entrance, 10% more than for when Walmart launched, he says. This number is higher among those who've already shopped at the store. He points to its big PR, push over the past two years as the driver behind much of the early buzz.

While its mass media kick-off by MDC Partners won't begin until 2013, to date, Target has focused on a very event-heavy promo lineup, with PR by Toronto's Veritas, such as sponsored beach days in five Canadian cities featuring free rides, food and goodies, sponsorship of Montreal's Fashion week, a branded hotel takeover for TIFF, as well as a February pop-up store in downtown Toronto featuring Manhattan designer Jason Wu, which attracted more than 1,500 shoppers in a day.

MH

Best brand finale

ZELLERS ENDS ON A HIGH NOTE

By Emily Jackson

The end of an era is near and Zellers is going out with a bang. With incumbent retailer Target planning its Canadian debut, the 80-year-old Canadian chain has been slowly liquidating all of its stores since last year, with the final door set to close in March. But Zellers has held its head high by taking a light-hearted and often humorous approach to the closure.

Jennifer Zedic, director of marketing, Zellers, says, "By taking the high road we have continued the brand

essence, which is all about fun."

The retailer presented John St. with the challenge of creating a campaign through social media. Zellers first launched the "Festive Finale" Facebook campaign in November of last year, giving consumers the power to decide which products would go on sale and even what



holiday music should be played in stores.

A video memo from the (fictional) executive managing director of Zellers announced senior management was taking early retirement and leaving its Facebook fans in charge of the store's final holiday sale.

The second campaign called "Zellers Memory Showcase" rolled out this spring and invited Facebook fans to share personal memories. Several of them were remade into humorous YouTube videos such as a man proposing to his girlfriend in a Zellers restaurant.

The final Facebook campaign, "Everything Must Go," launched in September and includes weekly prize giveaways where winners can choose items such as a PS3, random consumable goods like a can of tuna, or even pieces of the store like an ice cream scoop from the diner or safety cone from the floor. The campaign also includes a giveaway of the Zellers mascot Zeddy, in which companies can submit a story about why they are worthy of adopting the bear costume. Facebook fans will determine the winner.

"We hope that a charitable organization that works with children will submit a case to adopt Zeddy so we know he is going to a worthy cause," says Zedic. "We will also donate \$5,000 to a charity of the winner's choice."



to all of our partners,
from all of us at CBC,
for another incredible
year and for helping
to make CBC Canada's
best media brand.





CREATIVE AGENCIES

REDEFINING ADVERTISING

Advertising isn't what it used to be. These days, tasking an ad agency with developing a traditional campaign consisting of just TV – and maybe a little print – would seem almost quaint.

Today's consumers are doing a lot more than just channel surfing and flipping through magazines. That means they're increasingly difficult to reach, and exponentially harder to engage. After all, they have more technical distractions to occupy them for several lifetimes. Why should they pay attention to an ad?

Well, some of Canada's craftier ad agencies have figured out how to grab attention in this stimuli-overloaded environment. Of course, in order to break through, executions today have to be pretty breakthrough. That's why agencies aren't only thinking outside the box – they're shattering the box altogether.

Look no further than these examples as evidence. Capital C's branded content exercise for Nissan turned into a

national TV show. Zulu Alpha Kilo sent a team to the Arctic to film a documentary as part of Coke's Live Positively initiative. Cundari introduced gamification to the medical category for the first time with its acclaimed Pain Squad mobile app for Sick Kids Hospital. Ig2 brought Paris and New York to Montreal to attract the city's high rollers to a La Vittoria benefit gala.

And just when you think you've seen it all, Lowe Roche drives a Porsche directly to its affluent target's home, snaps a picture and elevates customized direct mail to an entirely new level. Sid Lee drove an RV across Canada for Moosehead to truly bring its craftsmanship positioning to life. Trigger distilled a 28-page annual report for the Calgary Zoo into one visually stunning, eco-friendly broadsheet. And Dare recruited soccer star Leo Messi to crown the winner of its online-driven street soccer competition for EA Sports.

Clearly, it's anything but business as usual for Canada's ad agencies.

Head, Heart and Hands

CAPITAL C

For two decades Capital C has been creating 'Big Ideas that Work™.' These ideas have taken diverse forms, including over 20 products, magazines, television shows, viral videos that ended up on Oprah, global branding and award-winning mass campaigns.

"We are continuing to reinvent ourselves in response to the forces of change that are rendering conventional go-to-market strategies obsolete," explains Tony Chapman, Capital C's founder and CEO. "Many brands are drowning in a sea of sameness at a time when increasingly promiscuous consumers are demanding more for less and moving from 'mass' media and brands to 'micro' media and brands."

Marketers have to either rely on price, which Chapman calls a 'zero end game,' or urgently find a way to consistently be relevant to their consumers across a highly complex engagement landscape. "We view this as an opportunity for Capital C to provide a smart, nimble, media agnostic offering," says Chapman.

To support their new model the agency developed Fresh Focus, Capital C's proprietary process that gathers real-time intelligence on consumers, competitors and category in any country and any market. The process was developed in conjunction with research firm Fresh Intelligence, which Chapman co-founded in 2009. "We can validate creative territories, test big ideas, map out a user experience model and test tactics constantly," says Chapman. "It's the perfect fusion between the left and right brain and it enables our clients to invest, measure and continuously perfect as opposed to simply spend their marketing money."

This approach proved to be hugely successful for client Sun Life Financial, which was looking for a unique way to position some of its retirement products. "We collaborated with our client and Fresh to identify how people were feeling about this stage in their life," says Chapman. "We learned that if we could take the



Sun Life
Money for Life TV Campaign

'un' from uncertainty, help the consumer feel fearless versus fearful, sleeping versus sleeplessness then we would engage them in a meaningful dialogue."

The resulting concept was 'Money for Life,' a platform that went beyond an integrated communications campaign. Sun Life created new products and services, and revamped its entire user experience, which in turn delivered record results. Chapman says the Fresh Focus approach saves marketers time and money while giving them the data they need to invest.

Capital C is always exploring the best ways to resonate with consumers. "We're pursuing branded content as a platform for consumer engagement," says Chapman. The agency has already established itself as an expert in this burgeoning field with high profile executions such as the Nissan Innovation Challenge with three projects under development.

As Capital C continues to evolve in response to client needs, it will continue to have one overarching driver: 'Big Ideas that Work™.'



Nissan Innovation Challenge –
Prime Time Special – City TV

Capital C
Tony Chapman
CEO

340 King St. East, Suite 500
Toronto ON M5A 1K8
416-777-1124
www.capitalc.ca

Driving Results Through Innovation

LOWE ROCHE

At Lowe Roche, there's no danger of anyone falling into a rut. For talent across all departments, no day is the same as the last.

"Everyone here, from account people to creatives, strategists to our production team, enjoys working in every medium available," says Sean Ohlenkamp, Lowe Roche's VP, creative director. "It's important our team understands everything from technology to traditional production in order to have creative that breaks the rules and heads into interesting places."

Interesting places indeed. Lowe Roche is the agency behind one of the summer's most talked-about executions, which took personalization to entirely new levels when the shop photographed a Porsche in front of targets' homes for Toronto dealership Pfaff Porsche. The shop took a printer along for the ride, and printed out a truly customized direct mail piece showing consumers how great their house would look with a Porsche parked out front. "When you think about direct marketing, you always think of personalization. We wanted to take that one step further," says Ohlenkamp.

The labour-intensive tactic paid off. "The response rate was unbelievable," says Monica Ruffo, Lowe Roche's CEO, adding that a staggering 32% of those targeted visited the dealership's website. Happily, nobody was put off by the extreme personalization. "When you innovate, there's always a risk. We haven't had a single complaint."

Lowe Roche is no stranger to achieving unbelievable results with ultra-personalized executions. Last year, the agency crafted a hugely popular "apology video" for OB Tampons to appease consumers who were frustrated about not being able to access OB Ultra due to distribution issues. The goofy video featuring a young man belting his heart out hit a chord with the audience, and was viewed over 50 million times.

Now OB Ultra is back, which poses an entirely new challenge. "This year we had to out-do ourselves," says Ohlenkamp. Lowe Roche decided to create an "endless celebration" online in the form of interactive videos and content which use a lot of the personalization technology it leveraged last year. "The volume of content is mind-blowing," says Ruffo.



Built on powerful statistics and rolled out across multi-media, the campaign successfully woke Canadians up to the realities of heart disease and stroke and encouraged them to take steps to "Make Death Wait".

Of course, innovation doesn't always mean leveraging new technology. That's abundantly clear in Lowe Roche's breakthrough "Make Death Wait" work for the Heart & Stroke Foundation. "Everyone assumes it's an older person's disease, or something that's inevitable," says Ruffo. "We really had to do something that would wake people up and make them realize this is a threat we can fight."

The haunting executions made it clear that anyone could fall victim to heart disease, but that it didn't have to be that way. "It was extremely effective because it hit home," says Ruffo. "Their donations increased 26% over the year before, and they achieved an 85% awareness rate."

Lowe Roche plans to continue pushing boundaries whenever it can. "Our mantra is still innovate or die," says Ruffo. "It doesn't matter if it's for a tampon or a car dealership, you can always innovate. That's the foundation that makes us tick."



PFAFF delivered personalized, one-of-a-kind postcards to each home that featured a dream car in their driveway.

Lowe Roche

Monica Ruffo

CEO

260 Queen St. West, 3rd Floor
Toronto ON M5V 1Z8

416-927-9794

www.loweroche.com

Challenging Creative Conventions

TRIGGER

Trigger thrives on defying the status quo. The Calgary-based agency is guided by its founding philosophy to fight conventional thinking for its clients. And doing the same thing as everyone else rarely instigates the kind of business results Trigger is after.

This action-oriented approach has served Trigger well in the evolving media landscape. After all, it's driven by measurable results – through whichever channels make the most sense. "In today's environment, ideas have to be very flexible," says Larry Bannerman, Trigger's President.

Trigger's commitment to deploying disruptive work that breaks through has won it some very loyal clients over the years. "One of our biggest strengths is our ability to build relationships," says Bannerman. "As an agency, what we do is support our clients, as opposed to adopting a 'you're a cash cow and I'm going to milk you for all it's worth' mentality."

The Calgary Zoo, for instance, has been with Trigger for 10 years now. Earlier this year, the Zoo asked Trigger to produce a 28-page annual report. Trigger felt comfortable enough to pitch a compact yet visually stunning eco-friendly one-page broadsheet report instead. "Their message was conservation, and we saw the opportunity in that," says Bannerman. "When you have a relationship, you have far more licence to do things that are different."

Trigger has also taken a different approach for Chinook Centre, which wanted to position itself as the city's ultimate fashion destination. "For a shopping mall, it's very easy to say look at all the great stores we have," says Bannerman. Instead of a passive traditional campaign, Trigger came up with a concept that engaged two of the mall's coveted targets: trendsetters and social catalysts, who would spread the word about Chinook's array of high-end stores.



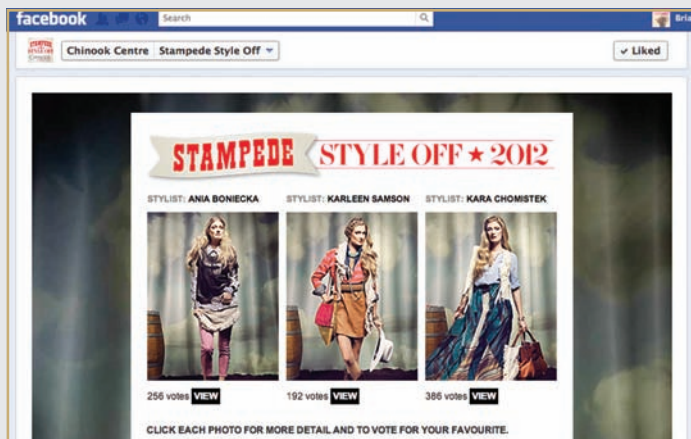
Calgary Zoo Annual Report: Trigger put conservation at the forefront of the traditional annual report using only a single sheet of recycled newsprint.

To spark word of mouth, Trigger created the Chinook Centre Start Something Style-Off, which invited stylists to compete in several live "style-offs" at the mall using the clothing and accessories available at Chinook. Each of the "looks" were photographed and posted on Facebook, where the influencer target could vote for their favourites. "It generated buzz, and helped the audience understand what makes Chinook different," says Bannerman. The style-off also produced original content that Trigger could leverage in traditional media platforms that the mall had already booked through the next year.

Trigger actively engaged a client's target audience once again in a unique execution for the Alberta Beverage Container Recycling Corporation (ABCRC). Its social media-driven concept, "Tell Us Where You Want a Bin," invited Albertans to do exactly that. The clever angle helped ABCRC determine where there was the most demand for recycling bins in public spaces and, more importantly, engaged Albertans and enabled them to take ownership of the initiative.

"The ideas we develop have to ultimately come back to what the engagement is going to be," says Bannerman. "They need to help make our client's brands the most powerful in their categories."

You can view Trigger's gallery of work and case studies here: ideasthattrigger.com/gallery



Chinook Shopping Centre Stampede Style-Off: Three prominent stylists defined their ideal Stampede looks and social media followers voted on which should become the ad campaign.

Trigger

Larry Bannerman

President

200 1725 10th Ave SW
Calgary AB T3C 0K1

403-539-2000

ideasthattrigger.com

Vision-driven Success

ZULU ALPHA KILO

Zulu Alpha Kilo is unapologetic about doing things differently. Its truly open office eschews cubicles in favour of long communal tables that facilitate constant interaction amongst its tight-knit staff. Its philosophy dictates that everyone from strategists to account people are part of the one and only department in the agency - creative. Each Zuligan plays their vital role in crafting the end product and ensuring it's as effective as it is breakthrough.

This unwavering commitment to the vision founder Zak Mroueh crafted just four short years ago has helped the independent agency achieve remarkable success in a very small amount of time. While sticking to its principles, Zulu has managed to win some of the country's most coveted clients, including Audi, Bell Canada, Coca-Cola Canada, Corona, Jack Astor's, and Workpolis.

"We know what we want to be. We're a vision-driven company," says Mike Sutton, Zulu's managing director. "A lot of agencies figure things out along the way. Zak was able to paint a clear picture of what Zulu was going to be from day one."

Of course, it's one thing to craft a vision and another thing entirely to actually stick with it. Zulu has managed to remain true to its guiding philosophy without compromising it to win a few extra accounts here and there. That means being vigilant about ensuring that putting out a quality product always trumps everything else. The agency has no qualms about walking away from potential clients that aren't aligned with the agency's obsession and passion for the work. After establishing itself in the market, Zulu even put a firm stake in the ground and hasn't pitched spec work in over two years. This has meant saying no to many big opportunities that few agencies would turn down.

This philosophy has translated into a very diverse portfolio for Zulu. They've really done it all over the past year – from sending a Zulu team to live in the Arctic for a week and a half to film one of Coca-Cola's Live Positively initiatives, to designing KISS posters that had to be personally approved by Gene Simmons. In the latter case, Zulu managed to impress the notoriously picky rock legend. "He requested copies for his personal collection," Mroueh reports.

Most recently, Zulu reinvented the test drive for Audi by creating a slot car track that enabled consumers to race mini versions of the Audi A4 quattro® inside an enormous glass box. The cars were



A new way to test drive an Audi.



Gene Simmons himself requested copies of the campaign.

equipped with tiny high-definition cameras, so participants could take home a video of their race.

The agency's agile structure and efficient creative process allow it to pull off non-traditional executions like this amid tight deadlines. "Our strength is our ability to cut through the barriers to great work and get to an intelligent solution quickly," says Mroueh. Adds Sutton: "Our creative process is our secret weapon."

Clients can rest assured that this isn't going to change as Zulu gets older. Mroueh plans to stick to his founding vision until the end. "Most agencies measure success by their size. We see size as immaterial," he says.

"Our mission every day is to do smart, innovative things for our existing clients, not pitch every potential client that knocks on our door."

Zulu Alpha Kilo
Zak Mroueh
President & Executive
Creative Director
260 King St. East, Suite B101
Toronto ON M5A 4L5
416-777-ZULU (9858)
www.zulualphakilo.com

Daring to do What Works

DARE

If you're looking for more of the same, Dare probably isn't the agency for you. The acclaimed international shop has laid down roots in Vancouver and Toronto, and is about to shake up the Canadian advertising landscape.

"The world doesn't need another ad agency," says Paul Little, Dare's Executive Creative Director Toronto. "Having another agency brand in Canada only makes sense if we do things in a new way. We feel a duty to raise the collective bar and not put pollution out there."

To do things differently, Dare has structured itself differently. Since it's new to the market, the shop didn't have to worry about tearing down and rebuilding an existing model. Instead, it was able to build from the ground up. "We realize that the old rules don't work," says Little, adding that innovation is one of the agency's core pillars. "We have a broader talent pool. It isn't just writers and art directors. We reject that traditional team model."

To further its innovation agenda and tap into a broader talent pool, the agency has borrowed the Dare Labs concept from its London counterpart. The initiative is half internship program, half research and development, and gives everyone within it the time and freedom to take briefs in entirely unexpected directions by experimenting with different solutions. "It's our way of ensuring we have a heads up on emerging technologies," says Little. "It helps us see what's possible, and it infuses all of Dare with these new ideas and energy."

Dare's unique approach means many of its executions don't take the form of traditional ads. For instance, to help client Penguin Books launch comedian Stephen Fry's second autobiography, *The Fry Chronicles*, Dare created the myFry app. It enabled readers to consume the book on an iPhone – with a few fun extras.



Dare Labs is key part of Dare in all global offices. It's part R&D, part internship program designed to experiment with what's next. The myFry app and interface came out of this program.

"By spinning the interface, people could divide the book by theme, not just chapter. So if you were just interested in his humour, you could read the book that way," Little explains.

On a slightly more elaborate scale, Dare crafted a Facebook initiative to help EA Sports launch its new street soccer videogame, FIFA Street. The contest, Street vs Street, engaged the target by inviting them to show off their own street skills. After 800 videos and 200,000 votes, international soccer star Leo Messi crowned the winner, resulting in the best FIFA Street launch ever.

Dare also took a novel approach to help the Whistler Film Festival bring its "Unexpected Stories" platform to life. It created three videos depicting classic characters doing surprising things – like the beloved Rapunzel turning out to be a cold-hearted drug dealer. "The films took familiar movie themes and turned them on their ear," says Little.

Little says Dare's ego-free environment helps the agency produce these types of groundbreaking executions. "We're very open about the work," he says. "It's very important for everyone to be able to call bullshit on each other."

As it grows in Canada, Dare plans to continue eschewing the norm to drive breakthrough results. "We have to have a different process because we want to have a different output," says Little. "We don't do things that don't work."



EA Sports

- For the launch of FIFA Street, we created Street VS Street -- an online contest for people to show off their street skills for real.
- Leo Messi crowned the freestyle winner.

DARE Toronto

Peter Bolt
SVP, Managing Partner
33 Jefferson Avenue
Toronto, ON M6K 1Y1
416.922.2727
thisisdare.com

DARE Vancouver

John Hall
SVP, Managing Partner
1085 Homer Street
Vancouver, BC V6B 1J4
778.331.8340
thisisdare.com

Thoughtful Collaboration

CUNDARI

At Cundari, it really is the thought that counts. The independent agency carefully considers how to best address its clients' business problems before springing into action. That means everything it does is firmly rooted in strategic insights, and focused on solving problems -- not churning out ad campaigns.

"Today's integrated agency requires new thinking to better manage the ever complicated multi-tactic solution. To that end we use a 'triage' process to do an assessment of what is required, and we assemble teams from there to tackle the problem," explains Aldo Cundari, the shop's Chairman & CEO. "Understanding human behaviour -- online, offline, during the consumer's purchase journey -- that's where our people truly excel."

Cundari attributes the agency's acclaimed Sick Kids Hospital 'Pain Squad' mobile pain management app to this interdisciplinary structure. "We assembled a team of information architects, creatives and producers. The project lead had the fundamental understanding of the problem, which was compliance, and that the users of the tool who are cancer patients are ultimately just kids who like to do kid things. The solution was really going to have to engage them."

The agency invited input from other departments, too, which took the concept to an entirely new level. "Our Marketing and Communications lead said, 'I know one of the guys on *Flashpoint* and I think this would interest him,'" Cundari says. Her contact loved the idea so much, he recruited his own cast-mates, as well as friends from fellow cop show *Rookie Blue*.

Cundari wound up with 16 vignettes featuring stars from two of TV's biggest police shows. "It created a narrative for the kids that heightened their experience and made them feel part of something," says Cundari. "For these chemotherapy patients, a chore became something enjoyable." The breakthrough



Pain Squad: By transforming traditional pain journals into a video game, we helped young cancer patients take control of their disease and shape their care. Compliance is over 90%. Which is unheard of in pediatric healthcare.

concept has been steadily racking up awards, including two coveted Gold Lions at Cannes this year.

Cundari is no stranger to crafting innovative campaigns that get noticed. Last year, its ground-breaking videos for BMW went viral -- to the point of becoming some of the Top 10 most-viewed Automotive videos on YouTube ever. The videos featured mind-blowing driving stunts that both accentuated BMW's superior performance and got people talking. "The intent was to create a dialogue within the social sphere," says Cundari.

This year, the agency followed up the hugely popular work with a new video called 'High Performance Art' that's even more elaborate than its predecessors. "We created compelling assets for sharing and conversation rooted in understanding online behaviour," says Cundari. The tactic is working: the video has already attracted over 4 million views and sparked debate about the vehicle's beauty and performance within virtually every social channel.

Cundari has also spearheaded highly effective campaigns for Telus that have resulted in impressive conversion rates, particularly online. This success can be chalked up to the agency's commitment to constantly crafting thoughtful solutions. "Everything we do has a strategic insight," says Cundari. "The only way to do that is to dig deep and dig wide."



BMW 1M Launch: The campaign achieved over 7 million online views and 500,000+ Facebook shares. Best of all, it was followed by the three most successful months of sales in BMW Canada's history.

Cundari
Aldo Cundari
Chairman & CEO
26 Duncan St.
Toronto ON M5V 2B9
416-510-1771
www.cundari.com

Evolving the Consumer Experience

SID LEE

Sid Lee is on a quest to perfect the consumer experience. After all, it's the consumer experience that drives true business value – from higher share of wallet to stronger loyalty and more powerful word of mouth.

"What we live for is crafting innovative consumer experiences," says Vito Piazza, VP/ managing partner at Sid Lee Toronto. Sid Lee's overarching philosophy is evident in its growing Toronto office, which already boasts high-profile clients such as Sport Chek, Moosehead, Dentyne, Stride, Marshall's and its most recent addition, vitaminwater.

Clients are drawn to Sid Lee's unique integrated multidisciplinary structure, which the shop has dubbed Commercial Creativity. This makeup enables the agency to work organically when it comes to crafting consumer experiences. "We create holistic brand platforms, not ad platforms," Piazza explains.

Sid Lee's recent brand overhaul for leading Canadian sports retailer Sport Chek illustrates the agency's all-encompassing approach. "They felt their emotional connection could be stronger," says Piazza. "When we approach a challenge, we differentiate ourselves by how we build our teams to tackle problems. There was a lot of work done upfront to define a clearer picture and clear priorities."

Once it had identified key priorities and assembled the right team, Sid Lee began by focusing on Sport Chek's store experience, and then tackled the brand identity. All of the other marketing components grew organically from there – right down to the newly redesigned flyer. "Every contact point is a moment of truth for us," says Piazza, adding that Sid Lee collaborated closely with Sport Chek every step of the way. "If you're looking at evolving the consumer experience, you have to work in partnership with your client."

Sid Lee also worked closely with client Moosehead on a recent campaign that reinforced the beer brand's commitment to craftsmanship. "We chose to tell a story around that," says Piazza. They bought an RV and embarked on a distinctly Moosehead



Sid Lee worked with Sport Chek to redesign the entire consumer experience, from store experience to visual identity.

journey across Canada, stopping to raise a glass with craftspeople ranging from canoe builders to longboard makers along the way. "We brought the brand experience to life," says Piazza.

The agency's Commercial Creative approach also led to a breakthrough execution for Stride Gum. When the brand decided to skew younger, Sid Lee had to change its approach to resonate with the fickle teen market. "We decided to focus on engagement and interaction," Piazza says.

Sid Lee created StrideHigh.com, where users could do everything from take "classes" to submit their own videos of themselves doing ridiculous things with the gum. "We almost created a parallel universe for them," Piazza says, adding that the site has already attracted over 100 user-generated videos that have parent approval to be posted. "To get that level of content from an audience is remarkable."

From in-store to online and everything in between, Sid Lee's singular focus on the consumer experience consistently drives results for its clients. "Creativity is a very intangible element until you can connect it back to business value," says Piazza. "The consumer experience is key to that."



To bring the Moosehead brand experience to life, Sid Lee bought an RV and embarked on a journey across Canada.

Sid Lee

Vito Piazza

VP/ Managing Partner, Toronto
36 Distillery Lane, Suite 500
Toronto ON M5A 3C4

416-421-4200

sidlee.com

Strategically Inspired Creative

LG2

It's no secret that Ig2 produces consistently great creative work. So how does it do it? The answer is deceptively simple: the agency has carefully crafted an environment that not only attracts top talent, but also enables them to thrive.

"Our employees need to have a life outside of the office if we want them to deliver great work," explains Marc Fortin, partner and VP, creative director at Ig2, which has offices in both Montreal and Québec City. "We want them to be able to pursue their passions outside of advertising. It keeps everyone fresh."

The agency has put its money where its mouth is by ensuring that all departments are healthily staffed. This allows creatives the freedom to delve more deeply into exploring their clients' business problems. "Creatives are part of the strategic planning process, alongside planners and account leaders," says Fortin. "They aren't at the end of the funnel. They really get the clients' business needs."

This novel approach has resulted in strategically driven executions that also happen to be incredibly creative. Look no further than Ig2's TV spots for the FPPQ (Fédération des producteurs de porc du Québec) as evidence. They cleverly played with the idea that people are emotional eaters but that they can also grow new emotions while eating. The spots show that the culinary possibilities are endless with Quebec pork. "Those were very clever spots. It was a compelling way to demonstrate that pork is not the meat the public believes it to be," says Fortin.

That wasn't the only disruptive TV work Ig2 produced this year. It also created a distinctive "anthem of shame" to help combat drunk driving for la Société de l'assurance automobile du Québec (SAAQ). The somber spot features a montage of the moment of shame drivers face when they breathe into a breathalyzer machine and fail. A haunting song coincides with each blow.



"Breathalyzer" TV spot for the Société de l'assurance automobile du Québec.



La Vittoria 2011 Paris-New York a charity dinner for the Marie-Vincent Foundation. Book, menu, poster and apron.

"It's a totally new way of raising awareness about drunk driving," says Fortin. "It's really powerful."

Beyond TV, Ig2boutique, Ig2's branding atelier crafted a memorable theme for the benefit gala La Vittoria, a prestigious charity event held each year in Montreal. The key challenge was to create an evening that would appeal to the discerning, time-crunched, affluent target audience. Ig2 came up with a concept that got noticed: it fused elements inspired by two of the greatest cities in the world, Paris and New York.

Ig2boutique worked with the top chefs recruited from Paris and New York to anchor the theme. It then developed distinctive looks inspired by each of the cities, which created a startling and beautiful contrast. The evening was a huge success, raising a significant amount of money for the Fondation Marie-Vincent.

Not just any agency could pull off an event of that caliber so seamlessly. "Our philosophy is think like a brand, act like a retailer," says Fortin. "Clients that come to us are always fully covered because we can help them with their retail, digital, design and advertising needs."

Regardless of the medium, at the end of the day Fortin says it all comes back to the quality of the work for Ig2: "We really believe great creative is the best way to deliver great results for our clients."

Ig2

Mathieu Roy
Partner, VP, Managing Director
3575 Saint-Laurent Blvd, Suite 900
Montreal QC H2X 2T7
514-281-8901
lg2.com

THE BIG POUR-OFF

BY MEGAN HAYNES

With big marketing budgets and stiff competition, Canadian beer companies have always been advertisers to watch, and thankfully, their ads aren't just babes in bikinis anymore (although they still make

UNIQUE PROMO WARS



MOLSON'S SIX PINTS BEER ACADEMY



Molson's fully independent craft beer brewing arm, Six Pints, recently opened the doors to the Beer Academy, a spot in downtown Toronto for beer aficionados to gather and for craft-beer novices to learn more about specialty brewing. The location boasts a tasting room and beer library, and hosts culinary beer tours (pairing beer and food).

The Beer Academy is a clear winner in unique promo opportunities because it addresses a major industry problem (segmentation between value seekers and premium drinkers) head on. The super premium used to be led by the major breweries, but now craft beer makers are gaining share as consumers' tastes become more discerning, so differentiation is hugely important. The Beer Academy tells a wonderful tale of ingredients, process, flavour profiles and pairings.

- Tony Chapman

GOING AFTER HOCKEY HEARTS

MOLSON'S PREPLAY APP AND STANLEY CUP COLLECTION



The Molson-sponsored NHL PrePlay app allows fans to predict game plays alongside live events, is synched with the user's social network, and directs people to the nearest "Molson pub" showing the game, where Molson has been testing in-bar competitions and tournaments. During the Stanley Cup playoffs, the beer co also released 92 trading cards to commemorate Cup-winning teams. Each card was a chance to win a trip to the Cup finals, a Facebook app facilitated card trading, and TV ads highlighted hockey rituals.

If the PrePlay app is widely adopted, it's a huge opportunity for an earned media channel, but in-pack promotions are designed to create a tiebreaker between competitive brands. The insight and humour are there, and the use of social media is a great extension, but I'm not convinced that trading cards will have enough "value" for consumers to win the in-store decision.

- Tony Chapman

THE BATTLE FOR NEW BREW FANS

MOLSON'S ICE TEA AND BEERS FOR CALORIE COUNTERS



This year, Molson 67 was launched, a low-cal option for drinkers watching their numbers, as well as Coors Light Iced T, a lemon and tea infused brew that veers towards cocktail lovers. To promote 67, Molson pitted 67 calories worth of wines and cocktails (represented by miniature drinks) against a full-sized bottle of 67. For Coors Light Iced T, the beer co aimed to get a million consumers to taste it, and sampling was supported by traditional media buys, emphasizing how refreshing the Iced T is meant to be.

The Molson 67 campaign was a success because it respected the fundamentals of positioning. The creative clearly differentiated Molson 67 versus its "sexier" competitors by illustrating the value-add of 67. The ads made the decision appear obvious through the tagline "You can have a little, or you can have it all"; we are a culture that wants it all. I remember thinking "simplistic brilliance" when I first saw the campaign. Coors Light Iced T's sampling strategy is key for its success. Beer drinking is social, so if enough of the million consumers like the taste, enjoy the sample experience and spread the word, it could be a win. - Lisa Waizmann



appearances). Between beer school, movies and mobile apps, we wondered who's been winning the battle for suds-supremacy. We asked Molson and Labatt to pick their best-of-the-year marketing efforts, and highlighted a few of our own, then asked marketing guru **Tony Chapman**, CEO, Capital C, distinguished marketing professor **Kenneth Wong**, Queen's University, and former category and shopper insight manager at Unilever **Lisa Waizmann** to weigh in on this tasty battle.



KOKANEE'S THE MOVIE OUT HERE



The Labatt brand is filming a movie centred on its spokes-characters (a ranger-duo and Sasquatch), and invites drinkers to participate by either auditioning for a role, offering up a location for filming, or having music included on the soundtrack. The full-length feature, scripted by Toronto agency Grip, will be distributed by Alliance Atlantis in 2013.

Kokanee's movie is very much in character for its brand, most closely associate with "extreme folks," like snowboarders, skateboarders, etc. The film, its promotion and distribution all reflect something a little "out there" but retain continuity with past campaigns. It seeks to expand Kokanee's target market away from the "extreme dude," appealing to anyone who is a non-traditional customer. I'd consider this the overall winner for unique promo opps. - **Kenneth Wong**

BUD'S FLASH MOB AND WINNEPEG JETS' FAN BREW



One of the most talked about commercials at this year's Super Bowl was a spot for Budweiser by New York-based Anomaly. The commercial created a flash-mob pro-game experience for two unsuspecting recreational teams in Port Credit, ON., capturing heartfelt moments from players and amassing almost four million views online at press time. Bud followed this up with a commemorative Fan Brew for the Winnipeg Jets, using water blessed by fans – some of which was later poured on the ice on opening night – in a limited edition specialty version of the beer, which later flew off the shelves.

These campaigns enhance the emotional connection between the game and the brand. The Winnipeg Jets Fan Brew campaign is a good example of understanding your target and successfully reaching them by establishing a connection. Similarly, Bud's flash mob campaign was a huge success as it touched the emotions of a large target that includes the universe of hockey players, their friends and family.

- **Lisa Waizmann**

LABATT TARGETS COCKTAIL AND CIDER LOVERS



This year, Labatt launched Bud Light Lime Mojito (an extension of its Bud Light Lime), a lime and mint-flavoured offering, and Keith's Cider, which reaches out to cider lovers (beer's distant second cousin in the booze world) to target wine, cocktail and spirit lovers. To promote the cider, creative focused on the ritual of sharing cider over ice with friends, while Mojito focused on the blending of the two flavours, with both promoted through traditional media channels, including TV and OOH.

Keith's Cider tried to create a tradition and ritual for a product that doesn't have a long history and whose production has little to do with Keith's history or product affiliation. The campaign offers no compelling reason to buy it over locally produced products. Lime Mojito has novelty going for it and offers a good response to coolers. It will never be a "go to" brand but it may pick up the occasional use and appeal to the non-beer drinker. - **Kenneth Wong**

OLD SCHOOL INNOVATION

Not all attention-grabbing, clutter-busting 'firsts' involve tech

BY VAL MALONEY

It seems like everything old is new again when it comes to reaching consumers. Traditional media still outpaces digital, and as tech fragmentation continues to further slice and dice online audiences, many brands are turning the innovation focus to print, OOH and other old-school connection options.

"Low-tech ideas can be very accessible. Some of the high-tech ideas can only be accessed by a select group of consumers," says Bruce Neve, CEO, SMV Group. "More low-tech ideas are simple, uncomplicated and leave a smile on people's faces."

Taking a different approach to execution within more traditional channels still affords brands the opportunity to surprise consumers in today's digital-filled world, says Fred Forster, CEO, PHD.

"I think it is harder now to surprise consumers and get their attention," he says. "That's why a lot of these things tend to be successful if they are really cool. They work best when you can create a space which wouldn't normally have been viewed as an advertising space, rather than trying to create something within a typical platform."

Karen Nayler, CEO, Mindshare Canada, says the issue is more a question of focus.

"Instead of putting all the focus on high tech and the latest thing, we have to put a focus on what is emerging in cultural practice and what consumer behaviours actually are," she says.

Here's a few recent new spins on old media that grabbed attention:



EXTREME PERSONALIZATION

Lowe Roche's work with Woodbridge, ON.-based Pfaff Auto this summer put a spin on direct response mailers. The agency went door-to-door printing personalized cards on the spot after taking a photo of a Porsche Carrera 911 S in select homeowners' driveways in Toronto.

Monica Ruffo, CEO, Lowe Roche says the team went with the seemingly low-tech execution over other options based on the insights that potential Porsche customers don't have much time and are hard to reach. And a picture of a Porsche in their driveway would be really hard to ignore.

The campaign had 32% of the targeted audience visit the website mentioned on the postcard, up dramatically from the 5% expected from typical direct mail pieces.

"The Pfaff Auto piece was brilliant because it inspired action," says Nayler. "It highlights the fact that direct response still has a role to play."



FULL-FRONTAL EXPOSURE

Nayler uses a recent example from her agency, which put its client Vaseline on the May 2012 cover of *Best Health* magazine, as innovation within a traditional media platform. The cover model held a copy of the magazine that had an ad for the product on its back cover.

"That was an example that literally got us on the front cover, and it bounced us up to number one in the category in eight weeks," she says. "That is an innovation in a traditional medium that rings really true. We knew we had to break through and do something different. We wanted the target to think about it as something that was perfect for their skin."

Nayler says high-tech options often get the most ink because people are more familiar with the old media, not that the older options are less effective.

"When people crack into new areas, it gets the attention," she says. "It's what we want to celebrate, it feels new, but most of the time when the new high-tech options are being used it is in combination with low-tech."

STRICTLY PRIVATE & CONFIDENTIAL.

Violet,
An inside job. That's how we get the gold.
Here's everything you need to get in.
BE THERE. If my idea works, we'll have
the gold in no time. ps-look your BEST.
Bailey.

CMA AWARDS GALA

FRIDAY, NOVEMBER 30TH, 2012
—THE—
WESTIN HARBOUR CASTLE TORONTO
COCKTAIL RECEPTION 5:00^PM | AWARDS PRESENTATION 6:30^PM

DINNER AND DANCING TO FOLLOW.
BLACK TIE PREFERRED.

THE CMA AWARDS NEED YOU. AND YOUR PARTNER IN CRIME. GET YOUR TICKETS TODAY.

For ticket prices and more information, please visit www.the-cma.org/awards or call Jeanette Soo at 416-644-3763.

CANADIAN
MARKETING
ASSOCIATION

CMA



FEELIN' PEACHY

For the launch of Coors Light Iced T this spring, Molson Coors wanted to reach its target demo of those in their late 20s and early 30s in a unique way before the long weekends of summer, which typically see alcohol consumption jump.

MEC Canada, with creative from Draftfcb, decided to “peach wash” issues of free daily newspaper *Metro* with a copper colourwash throughout. Ads on the front and back of the issues and a four-page spread in the middle led up to holidays like the May long weekend in Toronto, Montreal and Calgary, says Claus Burmeister, communications strategy director, MEC Canada.

“It was a huge product launch so our media executions needed to be innovative,” he says. “From a low-tech standpoint it was to provide more impact in key urban markets.”

Overall, this piece of the execution, which was part of a larger launch campaign that included elements across platforms from TV to OOH, reached a total of 3.3 million adults, according to numbers from *Metro* provided to Molson Coors.

“Innovation tends to come about through flexibility. I think you can pick up any edition of a paper and find an odd-shaped ad format, which are now almost standard,” says Alastair Taylor, SVP, managing partner, strategy and insight, MEC Canada. “The colour wash is a good example of innovation in print.”



WINE LOVER PHONE HOME

Niagara on the Lake-based Open Wine has tapped into traditional tech with an interactive twist for its new campaign, which launched at the end of September. The wine released a series of print ads, with creative and media from Bensimon Byrne, which included a phone number to a hotline that gives callers one of 20 random activities that they can partake in that night, says Joseph Bonnici,

creative director at the agency.

Bonnici says the seemingly low-tech platform was chosen to get the reach of mass media with the interactivity of social media, to break through to the brand’s core target of millennials.

“I think this is the best way to reach this target because it’s unexpected,” he says. “Our target age group has been marketed to in every way, and they have a lot of spending power, and a lot of social influence in terms of culture and what’s happening,” he says. “We wanted to use these print ads to show a different face for a wine brand.”

Simple. Powerful. Outdoor

BY PETER NOWLAN

I love outdoor media because it forces absolute strategic clarity. A simple visual and a few words is all you get. If you are not clear on what you have to say, you are likely wasting your investment.

It is for this reason that when reviewing a 360-degree campaign, I often look at the outdoor first because it is a great acid test for whether we have the brand's "organizing idea" nailed. The challenge and opportunity in outdoor is to distill the idea into a few words and a visual. In a few great instances, the thinking is so clear, and the visual so disruptive, words aren't needed at all.

At Molson Coors we spend a great deal of energy refining each brand's organizing idea. We believe extraordinary brands are built from the product up, so each organizing idea needs to be grounded in the question, "what is unique and special about the beer itself?" Once this product story is developed, it must be linked with a relevant emotional benefit, and the two combined create the brand's single-minded position. We've found that being completely single-minded doesn't limit creativity, it actually amplifies it. When a brand's organizing idea is clear, the real marketing fun begins.



PETER NOWLAN is chief commercial officer at Molson Coors Canada, and advocates exercising strategic clarity while amping up creativity in outdoor media.

It was the legendary Brian Harrod (of Toronto's Harrod & Mirlin) that first introduced me to the philosophy that thinking in outdoor forces strategic clarity. I was lucky enough to have Brian as a marketing mentor early in my career. Long before "media neutral briefs"



were buzzwords, Brian would start every creative presentation with outdoor.

As a brand manager on Milk-Bone, the brief was for TV and print and, of course, Brian presented outdoor, to ensure the thinking was laser-focused on the message that Milk-Bone delivered against the organizing idea of canine oral care. Similarly, Harrod & Mirlin ran another campaign for Evian, just as Canadians were starting to think about the bottled water category. What could be a simpler expression of "pure" than a goldfish making the jump from tap water?

Years later, Coors Light is one of my team's flagship brands, one with an organizing idea built around "Rocky Mountain Cold Refreshment."

As the number one beer brand in Canada, Coors Light has a longstanding tradition of breakthrough outdoor, and the introduction of Coors Light Iced T this summer saw the team challenged to extend the "cold refreshment" theme in fun, new ways. A great example of this is the "Mister Can" installations in major urban centres across Canada. These units combined a misting feature that cools the consumer with a spray of water – literally bringing refreshment to life. For particularly engaged consumers,

the installations also offered the ability to connect on Facebook on the spot. The Coors Light Iced T launch saw the introduction of 3D chalk drawings of Iced T cans "on ice" – a simple visual storytelling, which allowed consumers an opportunity to interact. More than a million consumers experienced these creative and disruptive executions.

Another recent outdoor program of note helped bring Molson M and its "Liquid Art" organizing idea to life. "Liquid Art" uses art and design as a metaphor for the product story that is built on an artfully designed beer that's incredibly drinkable. In this case, the idea delivered the first-ever "tweet-powered" outdoor board. Each time a consumer tweeted, an on-site artist would paint a little more of the canvas. This program not only delivered on powerful, simplistic visual storytelling, it greatly extended the reach with built-in social media amplification.

The next time you approach an outdoor campaign, remember the organizing idea: where the product story and emotional benefit intersect to form the brand's single-minded point-of-view on the world.

Store wars: the new battle lines

BY JOHN BRADLEY

the top six(ish) brand-squeeze fronts

One thing that forcefully struck me while updating a book on the interaction between manufacturers and retailers (*Store Wars: The Worldwide Battle for Mindspace and Shelfspace, Online and In-store*) is that the future for manufacturers and retailers alike will be quite different from the past in six key areas.

1. Skills transfer gives retailers and manufacturers a deeper grasp of their counterparts' strategy. Retailers now have an irreversible stake in winning mindscape from brand manufacturers through their private label brands.

Fifteen years ago, a marketing manager could perform perfectly well by considering the retail trade as one relatively homogenous body.

Today, if that manager does not intimately understand the individual strategies of his top ten retail customers, he's doomed.

Equally, while a retail buyer could have only the haziest understanding of brand strategies in the past, today, he can't perform at all without an

equally intimate understanding of his own employer's strategies across their large number of private label brands.

2. Emerging markets are stirring the pot. Retailers in emerging markets are evolving at a faster rate, and in different directions to developed markets. Retailing in the U.S. and Europe did not evolve down a pre-

determined path to the logical optimized end-point; it evolved haphazardly due to a combination of changes such as radio/TV advertising and barcoding, supplemented by inspirational ideas from retailers. Costco and German discount supermarket Aldi were not inevitable; they were a product of their environments, just like Big Bazaar is a product of the Indian environment.

3. Consolidation is squeezing out the mid-range players. Retailer consolidation is resulting in most key markets being dominated by a handful of major retailers who will account for 60 to 70% of total sales.

To try and maintain relative critical mass, manufacturers are consolidating through mergers or acquisition. Twenty to 25 behemoths will own the vast majority of big brands, flanked by a multitude of medium-to-large private label specialist suppliers and a host of small innovators, filling gaps the giants cannot or will not.

Buy or be bought.

4. Private label will continue to gain share. In 2011, the biggest brand in the U.K. was Tesco Finest. The second largest was Tesco Value (now Everyday Value). As retailers' brand building skills increase, so will their brand equities.

Brand management and the development of more powerful brands is a core part of their and most other strong retailers' strategies. Increasingly the onus will be for manufacturers to demonstrate how their brands fit in with and complement retailers' brands.

5. Online will continue to rapidly grow, both in terms of market share and pre-research into buying decisions. Manufacturers have to adapt to competing for sales in an environment that is both unfamiliar to them and one where they have far fewer means at their disposal to influence sales. One possibility is to structure their

online operations vertically, becoming online specialists in those categories where consumers are committed or fanatical about product choice.

For example, a Canadian company called BlackSquare built a platform that allows wine producers to sell directly to customers online. They make a higher profit margin on every bottle, plus they give shoppers the ability to choose from larger collections. Not surprisingly, direct sales are becoming an important source of revenue for wineries – online sales are their fastest growing profit source.

6. Store size/location is changing stocking. The era of the hypermarket is rapidly coming to a close: having 100,000 SKUs a 20-minute drive away is no longer a benefit when Sears.com has 17 million you can purchase from your living room.

Also, having large stores where half the SKUs sell one or zero units a week cannot be sustained going forward. Multi-format strategies of smaller stores more conveniently situated for busy shoppers are essential, and victory will go to the retailers who get there first.

More of the sales coming through smaller stores stocking fewer SKUs will add to the pressures on manufacturers' brand portfolios. Esselunga in Italy, seeing that the majority of their shoppers were time-starved working women, changed to offering 70% fewer SKUs than their competitors to decrease the shopping time.

7. Yes, I know I said 6. Phone apps will push prices down, and history has shown that when prices go down, squeezing retailer margins, there is only one place they can go to restore their profitability: the manufacturer.

That's the one thing that never changes.



After 25 years in the brand marketing trenches in the U.K. and Canada, **JOHN BRADLEY** is now an author, penning *Cadbury's Purple Reign* (2008) and co-authoring the just-launched *Store Wars: The Worldwide Battle for Mindspace and Shelfspace, Online and In-store*.

FIVE BRANDS

**THAT WOULD NEVER
MAKE THIS ISSUE,
EXCEPT ON THIS PAGE
OF REJECTED CLIENTS.**

Manifest Communications has had the pleasure of collaborating with some of Canada's great brands from the non-profit sector for many years. They've also been approached by some brands that weren't quite the right fit. Here they reveal five brands they had to walk away from, and in some cases, run.



The clearer you make it, the worse we feel



AD PEOPLE. CLIENTS. OPEN BAR.

WHAT COULD POSSIBLY GO WRONG?

CASSIES

JAN. 28TH AT THE RITZ CARLTON. SAVE THE DATE.

WWW.CASSIES.CA

Gold sponsor

THE GLOBE AND MAIL 

Judging sponsor

 **MillwardBrown**

Creative sponsor

johnst

Presented by

strategy 

 Institute of
Communication Agencies

APM
ASSOCIATION DES PROFESSIONNELS DE
LA COMMUNICATION ET DU MARKETING

AAPQ
Association of Quebec
Advertising Agencies



We're looking for the best new thinking in Canada's shopper marketing industry - the programs & partnerships that challenge the status quo.



CO-CHAIRS

Tony Chapman, Capital C • **Melissa Martin**, Kraft Canada • **Uwe Stueckman**, Loblaw Companies Ltd.

ADVISORY BOARD

Maureen Atkinson, J.C. Williams Group • **John Bradley**, author of Store Wars • **Matthew Diamond**, Hunter Straker

David Grisim, Procter & Gamble • **Robb Hadley**, Pepsico Foods Canada • **Kevin Lund**, Perennial Inc.

John Morioka, Target Canada • **Sandra Sanderson**, Shoppers Drug Mart • **Angela Scardillo**, Best Buy/Future Shop

The inaugural Shopper Innovation Awards show takes place during the 2013 Shopper Marketing Forum this February, and the winning cases will be shared widely in strategy's March issue.



ENTRY DEADLINE: NOVEMBER 5TH

Check out our categories at shopperinnovationawards.strategyonline.ca